

Priscilla Knowles and Her Unprecedented Run in Stock

JULY 31, 1912

PRICE TEN CENTS

THE

NEW

YORK

# DRAMATIC MIRROR



DELLA CLARKE

Florence Lawrence, a Charming Picture Star



ELSIE RIZER LYDIA KNOTT JESSIE CARTER  
AND AINSWORTH ARNOLD



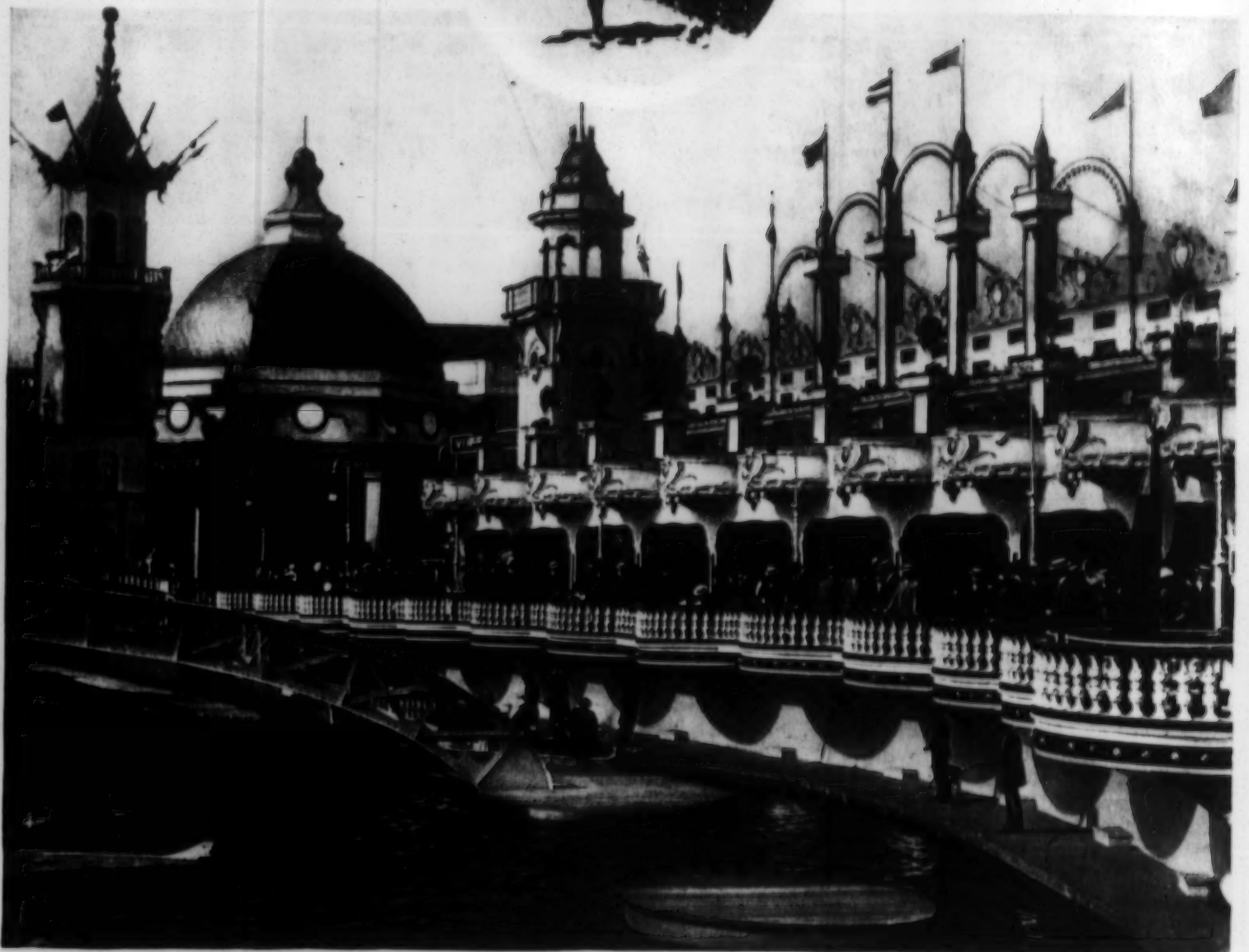
MRS JERRY J COHAN AT MONROE N.Y.



LILA RHODES AND JOSEPHINE COSTIGAN



FRANCINE LARRIMORE.



LUNA PARK CONEY ISLAND.





# THE NEW YORK DRAMATIC MIRROR

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## Be Decent!

WE HOPE that the few recent instances of indecency on the stage are not indicative of more of that sort of stuff to come during the approaching season.

One of the offenders was a comedian, who, one would think, ought to have enough respect for his own ability, if he has no respect for his profession, to hold himself above the necessity of resorting to such cheap and nasty methods to gain a few vulgar laughs.

We assume that the manager of the houses where such offenses occur are not cognizant of them in advance, and that they do not desire to be understood as indorsing such practises or knowingly permitting them.

Managers who are deliberately willing to gain dirty money by appealing to prurient tastes, if, indeed, much money can be gained by such means, should frankly change the ostensible character of their houses, so that decent players and the decent public can shun them.

## Studying the Public

ONE OF THE most important results that can follow the experiment of the dramatic "wheel," soon to be put in operation by the Co-operative Circuit will be the answer it will afford to the question of the present tastes of the American masses. What classes of plays will prove most successful over the "wheel"?

The lessons to be derived from a solution of this question we consider of really greater moment than any that we may learn from studying the successes and failures of Broadway.

In our opinion, relatively too much weight has been attached heretofore to the "higher class" theatre and not enough to the "popular" theatre. The entire American stage is not located on Broadway, nor in New York, nor in the comparatively limited number of first-class houses in other cities. Many students of affairs have been too apt to base their conclusions on a study of the upper scums of society. This is more true even of theatrical conditions than of many other social problems.

It will be well, therefore, to seize this opportunity to study the American public as applied to the theatre, from a standpoint of a section of the great middle class—that section which we find in the larger cities. The middle classes of the smaller cities and towns will be, perhaps, still another problem.

For the purpose under consideration, the new "wheel" should present ideal conditions. As pointed out last week, it is so mathematically scientific as to eliminate nearly all the elements of theatrical failure excepting the drawing power of the plays that are to be presented. Each company is on an equality as to booking advantages, advertising facilities and traveling expenses. The plays must stand largely on their own merits.

The selections of dramas for the start of the enterprise are necessarily experimental. They may or may not be well chosen. We are told in published announcements that they are all "high-class," but this statement we must take with due allowance for what is meant by "high-class" by the persons making the statement. Some of the dramas mentioned would hardly be considered in this classification according to any recognized standard. Others are of better timber.

The variations in dramatic quality of the plays, however, is obviously a necessity under the circumstances and will be found valuable for the study of results referred to above.

Fortunately, the new organization, through a committee with abso-

lute power, will close those traveling companies that do not produce satisfactory returns, and this should afford a certain indication of the public taste. As the promoters of the enterprise are in it for profit, it follows that they should give their public the plays it displays the most liking for.

In what direction, then, will the public taste be manifested? Will it be toward a higher level than the average standard fixed by the promoters, or will it be toward a lower level?

Of this much we feel sure, the final standard will be found greatly above that which prevailed a few years ago in city houses of the grade involved in the new circuit.

## A Poor Play and a Good Sermon

THE value of the drama as an elevating force lies most strongly in its capacity to make people think independently. It excites the imagination and lifts the mind into higher activity.

ALICE MINNIE HERTS in an article published recently in *The Outlook* gave a rather striking instance of the power of the drama over even the most undeveloped mind. She quotes a "young wife and mother who has built up a thriving business of her own," as follows:

"When I was about sixteen, a great temptation came into my life. I am sure I should have gone wrong if I hadn't just happened to see *Bertha, the Sewing Machine Girl*. I can remember now how I went to the theatre with my gentleman friend, and that play showed me so plain that if you do right, right comes out of it. There ought to be more plays that show girls that you don't get nothin' for nothin'. You've got to work for your happiness."

That this is a typical case we can well believe and we can readily agree with MISS HERTS that it proves that in such cases "even a poor play is more powerful than a good sermon."

## Grafting in Opera

AMERICANS are credited abroad with so much money to burn up or throw away that the desire to get as much as possible of it has spread to some of the Italian opera managers, so it is alleged. Their manner of getting the dollars is by charging Americans a round sum for letting them appear on the operatic stage, according to LEONARD V. SNYDER, of South Dakota, who recently returned from Florence, where he had been studying voice.

To quote from Mr. SNYDER's remarks:

"I know of one young fellow—he was not an American but a Russian—who had sung in the chorus of the Metropolitan over here and for whose further musical education in Italy some Philadelphia people were paying. He had purchased his costumes and the opera manager had agreed to let him make a debut for \$200. The day he was to appear the price was run up on him to \$500. He didn't have the extra \$300 and so he couldn't appear."

We have heard of this sort of "hold-up" game being practised on verdant stage-struck Americans in this country by unscrupulous and irresponsible men, posing falsely as theatrical managers, but we scarcely expected to hear that the high ideals of Italian opera had been so degraded.

If money can buy an appearance in Italian opera, of what value is such an appearance to the reputation of the artist? We trust that the instance is an isolated one. If it should turn out not to be, the Italians will find eventually that they have killed the goose that lays the golden eggs.



# THE USHER



**VIOLET DALE** is one actress who has found pleasure as well as profit in practising another art. She is enthusiastic about her subjects, enthusiastic about her medium, and, in fact, so satisfied with sculpture on a small scale that she is making figures most of the time in her New York apartment. She prefers to work there, finding it easily possible with plastoline, a much cleaner medium than clay, but early this Summer she did go into a regular studio to work. She used the studio of Edgar Walter, the well-known sculptor, while he was away in California.

During the past season she has had more leisure time than formerly, and her sculpture has progressed in proportion, so that now she is making small figures to order, knickknacks, and miniatures. Just before she went away to Maine for the Summer she was working on a head of Jefferson De Angelis. Chatting about this and her other work, she said:

"I make the figures small for the simple reason that they do not require the physical exertion of life-size figures. Sculpture is still an avocation, but I do love it, and I have spent considerable time in studying it, first in a New York Institute and then with Augustus Saint-Gaudens."

To show how seriously she takes her work, she has all the figures cast in bronze. Her enthusiasm is just as great about this process:

"I take all the figures over to Brooklyn, where Mr. Bertelli, husband of Ida Conquest, has the Roman Bronze Works, and watch the work. Often there are New York sculptors over there on a similar errand, and I have the pleasure of meeting them."

Miss Dale is not the only person on the stage enjoying a side avocation in some other branch of art. E. H. Sothern and Robert Edeson both paint, and other celebrities in "Who's Who" are credited with sister arts for their recreations.

One of those busy stenographers of a manager rushed into the publicity man's office. It sounded as if she were asking for "the truth," and a facetious caller at once told her that this press agent had not handled that in the last ten years. She didn't find it—the manuscript, of course.

Even in Monroe, N. Y., which appears on the map in Summer when George M. Cohan and his family are there, it takes hot weather to make a Wild West show. The weather came and George's father, Jerry J. Cohan, with that other boy scout, Fred Niblo, Jr., furnished the show. Fred insisted on being Buffalo Bill, and Jerry had to be Pawnee Bill. Finances ran low, as they often do in Summer, and the ten-year-old Fred conspired with Jerry to dispense lemonade to an unsuspecting public. At the rate of one cent per, they raked in the shékels until they encountered Fred's grandmother. She took advantage of a personal friendship with Fred, and tried to reason that since she had furnished the raw materials she ought not to pay for the finished product. And Fred came back with an answer that guarantees him a place in the theatrical family: "I can't help it, grandma. We have got to raise money to make the next town."

James Shesgreen, of Henry W. Savage's office, tells of a wonderful invention supposed to emanate from Sunbury, Pa. Allan L. Pencross, of that town, has a scheme to equip auto-horns with a phonograph attachment, which he proposes shall be utilized to play airs from Savage operettas and musical comedies. Mr. Shesgreen says that Mr. Pencross wants to come to New York and explain his idea more fully, and the inventor should be given the chance by all means. The pleasure of dodging an automobile would be very much increased if one could keep step as he jumps to the music of The Merry Widow waltz, for instance.

Even the town of Shandaken in the Catskills is

not remote enough for Clara Lipman when she wishes to write plays. She and her husband, Louis Mann, have a beautiful home there with a large estate attached, and it is in the latter that Clara Lipman takes refuge. Clambering back up on the side of the mountain, she has found a retreat where she and Samuel Shipman, her co-author in Elevating a Husband, may work in quiet on another play. When they feel like it, they stop and act out a scene with no one but the birds to look on. For there are birds, hundreds of them. Clara Lipman, desirous of having the songsters about, had a huge net strung around a section of the woods with an opening for the birds to fly in, but few of them ever fly out. Now, the woods are full of them.

After five weeks spent in the Far West, George F. Bacon, of Sanger and Jordan, has returned to his desk, enthusiastic about the progressive spirit of the Westerners and the prospects for a big theatrical year. "I came from the West," he told the Usher recently, "and it is inspiring to go back there once in a while and see the remarkable growth of towns that a few years ago were scarcely big enough to appear on the map."

"It is a country of 'live wires,' and they are making things hum. When they start anything they keep at it with a spirit that means success. I happened to be in Victoria at the time the project for a new theatre was launched. Most of the important business men in the city attended the meeting in the Board of Trade rooms, and Premier Sir Richard McBride was there to indorse the undertaking."

"The building will be paid for from a fund raised by subscriptions, and will be completed before the first of next year. Everybody in the city appears to take a personal interest in having a theatre that will reflect credit on Victoria."

While in San Francisco Mr. Bacon said that he met Fred Belasco, who has entirely recovered from the burns he received when a box of matches caught fire in his overcoat pocket last Winter. "As for David Warfield, he just about owns the town," said Mr. Bacon. "George Davis, resident manager of the Alcazar, is talking about a trip to New York in September."

The new theatre that Oliver Morosco is building in Los Angeles is going to be one of the finest houses in the West, according to Mr. Bacon, who

there, as in Salt Lake City and other places, found general prosperity.

The Broadway hotels that were supposed to be famous in the uttermost parts of the earth are really not so well known after all. The rumors of their magnificence have not penetrated so far as that civilized country which has Rome as its capital. Only a few days ago Emma Francesconi, assistant to Carramba, the famous costumer, on her way to this country for work on The Daughter of Heaven, was instructed to go to the Martha Washington Hotel. Her adviser had selected that as the most conservative New York hostelry for a single lady, and had impressed the fact on her mind that she should go to the Martha Washington. What was her surprise, then, when she was asked at the pier, by a representative of Liebler and Company, where she wanted to go. She raised her eyebrows and asked in the prettiest Italian: "Why, has New York two hotels?"

THE USHER.

## KLAW TELLS LONDON ABOUT US. Railway Rates May Kill Certain Territory—New York Actresses Lead English.

Marc Klaw has given out an interview in London in which he made some naive and interesting statements. Among other things, he is quoted as saying: "As you perhaps know, for the past—good gracious, it is almost a quarter of a century!—Abe Erlanger and myself, in conjunction with others associated with us, have controlled the theatrical business of the whole of the United States, and this means the entertainment of close on one hundred million people! Not entirely, of course, but only what is termed the legitimate branch, for there are other branches which we do not touch. Our best money-maker for the past twelve years has been Ben-Hur, and it looks as though it would go another twelve, and then some."

He had this to say of road companies: "In certain territories the railway rates are so heavy as to preclude the remotest chance of making a profit, and it is on the cards that these territories will be eliminated from the booking list in the near future. As regards the impending Presidential election, there is now less chance of its exercising an evil influence upon business next season, since the elimination of Roosevelt from the contest has restored confidence in commercial circles."

England, he thinks, has other advantages than its quiet restful atmosphere. For example, he said that London leads the world in the production of musical plays, with better acting, staging, and singing than in any other theatrical centre. He said that London fell behind New York in drama, however, because the preponderance of the actor-manager system led to a selection of plays in which the male element was stronger. This led to the statement: "Under such handicap, an actress has very little opportunity to ripen and develop her genius, and the result, on the whole, is mediocrity. You have many of the finest actors in the world, far better as a rule than there are in the United States, but you have few actresses who compare with the leading women of New York."

## DELAMATER WILL HAVE BUSY SEASON.

Practically recovered from his recent illness, A. G. Delamater has returned from a vacation in the Catskills, and next week will begin operations for the season. He will have more attractions than ever before. Under his management William Hawtrey and his London company will appear in an English success. Harrington Reynolds will star as Father Kelly in The Angelus, a new play, by Neil Twomey, with bookings in Chicago. Freckles, Mr. Twomey's dramatization of Gene Stratton-Porter's novel, which was successfully tried out last Spring, will be presented by five companies, playing high-priced theatres in principal cities. During the season Mr. Delamater will produce dramatizations of other novels by Gene Stratton-Porter, including "A Girl of the Limberlost" and "The Harvester."



VIOLET DALE

Who Has Taken Up Sculpture as a Recreation Art





## PRISCILLA KNOWLES AND HER UNPRECEDENTED RECORD IN STOCK



**D**OWN at a little cottage at Atlantic City, Priscilla Knowles is resting, resting, resting. For three weeks she is going to lie abed mornings and listen to the waves pounding on the beach. She is going to rise when she feels like it and joyously welcome a workless day, and of an evening she will loil under the light of the moon and the stars, and morning, noon, and night she will have nothing to do but do nothing, for the first time in ninety-eight weeks. How strange she must feel, and how proud, too, with the honest pride of a record-holder!

When Miss Knowles walked off the stage of the West End Theatre last Saturday night after playing in *The Eastest Way*, she closed her ninety-eighth consecutive week in stock without missing a single performance or a rehearsal. Think of it as almost two years, and it seems yet more remarkable—two years without a day off, for each Sunday meant a rehearsal, and two performances six days a week. What a gay, indolent life these players lead!

Unless some actress has hidden her achievements from public notice—perish the thought of such reticence!—Miss Knowles has done a thing that has not been accomplished before, and she doesn't appear even a little bit fagged, either. Quite the contrary, for according to her own assertion made to the interviewer, she reverses the habit of ordinary humans and grows fat on work and thin on a vacation. Hence during these three restful weeks at the seaside Miss Knowles will tip the scales at less each day.

"'Tis strange but true," she said, and in strict confidence gave figures of past performances to support her prophecy.

The figures are indeed astonishing, likewise their subject, who for instance declares that she never eats anything until dinner time. Imagine owning an internal mechanism trained to a rehearsal and a performance before breakfast! It is almost uncanny.

But don't get a mistaken impression of Miss Knowles from these stray bits of information, for she is a most wholesome, cheerful person, with no evidences of odd habits. After a matinee performance one day last week she was found in her dressing room at the West End Theatre. Very much found, in fact, for close on the trail of the interviewer came a bevy of matinee girls who had been among Miss Knowles's admirers during her ninety-seven weeks' stay with the Academy of Music Stock company at the Academy and at Fox's Theatre. All the way from Fourteenth Street they had traveled, and, after a hearty handshake, accompanied by a few appropriate words—the usual few—they left in smiling contentment.

The three Vs—virility, vivacity, vim—are well personified in this unusual woman, for surely she is unusual. No usual person could do what she has done, and come smilingly through it with an unsatiated taste for more after the three weeks' vacation. From the sands of Atlantic City she will return to the boards of some New York stage, she doesn't know which one yet, but it will be to head a stock company, of that much she is certain, and, in it, content.

"I prefer stock work to the road for a number of reasons," she said, "and the first of them is that I enjoy being among friends. I like to be known

and liked. If I came on the stage and didn't get the usual 'hand,' I believe my performance would be spoiled for the rest of the evening. Then it is much more comfortable to live in one place than to be spread all over the country, and, as for the hard work in stock, I have got it all down to a beautiful system, otherwise I should be worn out."

"System, fine, but first for a little figuring."



PRISCILLA KNOWLES

Stock Actress, Who Has Reduced the Practise of Her Art to a Scientific System

After this interruption Miss Knowles politely waited for the next cue.

"During the ninety-eight weeks you appeared in stock you played leads in that number of plays. How many repeats were there?"

"Four—Uncle Tom's Cabin, The Girl of the Golden West, Darkest Russia, and The Eastest Way," she replied, with the conciseness of an expert witness.

"Then you had ninety-four new parts to prepare and dress. How many gowns do you suppose you average to a part?"

Miss Knowles, after reflection, replied: "Five." A little hasty figuring gave a total of four hundred and ninety gowns, and about half that number of hats, not to mention the shoes, gloves, and cloaks necessary for the various attires.

"Now, can you make a rough estimate of the number of words you have been obliged to memorize?"

Obviously this question could not be answered accurately. The "sides" for the part of Laura Murdock in *The Eastest Way* happened to be on the dressing table, and they were turned to for ref-

erence. The role contains exactly one hundred "sides" of about fifty words each. With this as a basis, and allowing a liberal discount for briefer parts, Miss Knowles figured that she had committed four hundred and fifty thousand words to memory.

How did she do it all and remain comfortably happy? Here is the system in her own words, another version of "How to Live on Twenty-four Hours a Day":

"No matter what the length of my part I make four equal divisions, and always memorize one-quarter at a sitting. I get up moderately early and generally work before the rehearsal. You know we rehearse every morning in the week except Thursday. If necessary I have dinner sent in after a matinee, and study and eat at the same time. The dress problem has become simple, and can be attended to in odd moments between plays or on a Thursday morning. It doesn't take me long to find out what I need for a part, and my dressmaker is a jewel. Give her an idea and the finished product comes to my dressing room."

"But fittings," it was interrupted. Miss Knowles laughed. "They're a thing of the past for me. I used to stand and have pins stuck into me by the hour; not now, though. My dressmaker has a rubber form covered with heavy canvas that has been exactly fitted to my figure. When the time comes to try on a gown she pumps air into the form until my proportions are duplicated and, presto! I am fitted by proxy. When I come back from Atlantic City she may have to take a few reefs in the canvas."

"And hats—surely it takes time to find them."

"Not a bit of it, for my milliner has a genius for millinery that requires little inspiration."

Miss Knowles made the four hundred and fifty thousand words and the four hundred and ninety gowns and the several hundred hats seem trifling matters when governed by her system. After all, though, she should not be judged by the quantity of her achievement without consideration of the quality. Only a player of exceptional power can gain and hold a worshipful following

in one house for nearly two years. In the eyes of many hundreds of people Miss Knowles is the greatest actress in the world, and strange are the manifestations of hero worship. A glimpse of the beloved is precious, a tangible souvenir something to be procured, politely if possible, otherwise grabbed.

Referring to this grab tendency Miss Knowles said that after each performance at Fox's Theatre she attempted to carry home flowers that had been given her, and that in running the gauntlet of admirers waiting at the stage door the blossoms invariably passed into the vigorously outstretched hands of others. "I did not really object to this, but I should like to see the line drawn a little more considerably. For instance, one young woman thought so highly of me that she snatched a \$25 plume from my hat, and, last election night, a man, wanting something more substantial than flowers for a keepsake, removed the purse I carried on my arm. It is nice to be liked, but—"

Just once in all the ninety-eight weeks Miss Knowles would have preferred a bed and a

(Continued on page 14.)



# LITERARY DRAMA

BY CHARLTON ANDREWS



SOME time ago, it was my privilege to listen to an address by Henry Arthur Jones, on the subject of a "National Theatre." In concluding his remarks, he declared: "The spending of money, the production even of successful plays will not bring you any satisfying result or any lasting honor, unless you get those plays passed and hall-marked as literature. That," he added, "as you Americans say, is all there is to it."

I was then, and I still am, of the opinion that there is really a great deal more "to it" than that; of the conviction, indeed, that, unless we become very much more definite than usual as to what we mean in this connection by "literature," there is actually everything else "to" obtaining satisfying results and lasting honor in a national theatre or in the drama in general. Much in these days is said and written on this subject of the literary drama without, apparently, any very common ground of argument, and consequently without any very definite issue. What do we mean by "the literary drama," anyway?

To begin with, it seems clear that the critics and the scholars and others have a feeling that the best drama ought to be drama, and then, in addition, it ought to be literature, too. It appears that there is considerable drama that is drama, and a quantity of drama that is really only literature—but very little that is both. One is told, for instance, that Eugene Walter writes plays that are drama, but not literature; and that Percy Mackaye writes plays that are literature but not drama. Evidently drama is a fish that has a tendency to flop out of the literary kettle. Of course, plays are commonly in writing, and most other forms of writing can be measured by purely literary standards. As has often been pointed out, however, drama, to a certain extent, like history and oratory, can be so measured only in part. Very accurate history may be very inartistic. Very effective spoken oratory may in writing prove very ephemeral and empty. And so plays very successful on the stage may be very sorry things in the closet. Literary drama, then, seems to be drama that both acts and reads to the best possible advantage.

But this definition is surely a mere beginning. Immediately it evokes the query, What is it that makes a good acting play also good reading?

After all, the fundamental distinction of literature is form. Flawless structure, charming style, graceful poetry, and, in general, sincere, perfect, and individual treatment of the subject matter—these, say the critics, are the qualities that differentiate literature from mere writing. This being so, then it must be the structure and the treatment that make a play also literary. But of these two factors, is the first an absolute requisite? There is endless literature in which it is lacking. The

Two Gentlemen of Verona, for example, is more than dubious as to its dramatic structure, yet there is no question as to its literary quality. It seems, ultimately, that style alone is able to transmute mere drama into literary drama. And so one wonders what sort of style ought to go into the writing of a composition that is to be made both play and literature.

For instance, suppose you are writing a play of life in America to-day. Your subject matter comes—or should come—from your own experience. You take your characters from the life about you. Say you select a lawyer, a business man, a society woman, a college professor, a chauffeur, and a shop girl. You weave these characters, let us assume, into a reasonably well built four-act plot, with interest, suspense, surprise, satisfaction, and that intense emotional effect which spells theatrical success. You have also elevation of thought and beauty of story. In short, you have every desirable quality but one—literature. How are you going to make this play also literary?

As every one knows, two of the essentials of dramatic technique are consistent characterization and dialogue. They are, obviously, inseparable. To preserve these two essentials in your play just described, you must, naturally, make your characters say characteristic things in characteristic language. It would be fatal to have your shop girl talk like your college professor, or your society woman like your chauffeur. Each, to be convincing, must talk as individuals of his class commonly talk in real life. In other words, the style of a dialogue—and, indeed, the dialogue constitutes all of the play that is susceptible of being made literary—is cut out for you in advance. To give the language of your characters any unnatural elevation or adornment would be to render them inconsistent and to destroy your play as a play. That is to say, in attempting to make literature of your four acts, you would unmake them as drama. And that would be a game decidedly not worth the candle.

I realize that all this is but the crude illustration of the perfectly obvious. But I want to emphasize what seems to me to be the point of the whole matter—namely, that there is nothing to be done with a modern realistic play that can essentially make it anything more than good acting drama, and that can carry it on over into the realm of literature. You may give it the best structure, the best characterization, the best—and therefore the most consistent, convincing, and realistic—dialogue; but all these qualities are needed by just good drama, call it literary or not. People in real life, such as we are trying to transplant upon the stage, do not talk "style" or "letters." They talk talk. Of course, stage conversation is highly ar-

tificial and not actually *real* at all; it is shorn and trimmed verbiage, but shorn and trimmed with a view to the closest possible approximation of real-life talk. The only style the modern realistic playwright can put into his work is the style that imitates most effectively for stage purposes the common conversation of the characters he has chosen to represent.

Does that kind of style make for literature on the stage? The answer all depends on whether one classifies the drama as a department of letters. There is a wide difference between this modern kind of stage "literature" and the poetic drama which alone seems by most people to be considered literary. Similarly there is a wide difference between *The Girl of the Golden West* and the *Fanciulla*. Opera is drama, with dialogue in music. Poetic drama is drama with dialogue in poetry. The modern realistic play is drama in, apparently, the language of real life. Aristotle, it will be remembered, laid primary emphasis on the importance of plot. The stage play, unlike other forms of fiction, has no time for any more dialogue than is absolutely necessary to the unfolding of the plot and the consistent revelation of the characters. In fact, the dialogue may be entirely omitted. *Sumurun* is as surely drama as is *The County Chairman* or the *Antigone*. Is it not the significant fact, indeed, that our modern drama is not essentially a department of literature at all, but that it is rather a separate art which generally calls to its aid several other arts, but only rarely the art of letters, or of poetry?

If we answer this question in the affirmative, then I think we must see the necessity for coming to some agreement as to what we mean when we speak of the literary drama—whether we mean the poetic drama or the realistic. These are two utterly differentiated *genres*. Poetry thrives principally on idealism, and the conflict between the real and the ideal is perennial. There are, true, occasional efforts to combine for the stage the poetic and the realistic; but these attempts generally result in freak plays, significant of nothing but failure. The spectator in the theatre and the reader in his closet will have none of them. Strictly speaking, the only drama that ought to be called literary is the poetic, whether or not in the form of verse. The realistic prose play has nothing to do in this gallery.

As a matter of fact, Shakespeare was principally just a poetic dramatist, a romantic dramatist, an idealistic dramatist, a writer of "costume" plays—no matter that they were not played "in costume" in his own time. When he grew realistic he switched to prose; and this prose was literary in the case of characters drawn from distant periods and climes, in whose speech a close approximation

(Continued on page 14.)



WEDDING GLIDE OF "BUNTY AND WEELUM" IN THE HAREM SCENE AT THE WINTER GARDEN, "PASSING SHOW OF 1912"





TRIXIE FRIGANZA

Now Appearing at the Winter Garden

**BELASCO BANS BILLBOARDS.**

**In This City Will Advertise Only in Newspaper Columns Hereafter.**

David Belasco will no longer advertise on billboards in New York city. The announcement came last week that he would depend on the newspapers in future to keep the public apprised of what was going on at the Belasco and the Republic theatres, and he gave these reasons for the radical departure:

"I have given the subject such careful consideration for two years that I am convinced the results will justify the change. Please understand that I am not discounting the value of billboard advertising; but I believe that, with the rapid increase of commercial displays on the billboards, this form of publicity has become of small value to theatres of the first class.

"On the other hand, the newspapers of the day are so vastly improved in interest and influence that not only are they the most effective, but the most direct means to reach the individual. There can be scarcely a family in Greater New York which does not read either a morning or an evening newspaper. Some take three or four. Many business men read every New York paper.

"If a man and his wife suddenly decide after dinner to attend the theatre they do not rush out on the street and scan the billboards for half a mile; they refer to the amusement column of the day's paper.

"This reform does not signify that I am necessarily adopting it to save expense. I shall probably take the money hitherto expended on billboard advertising and add it to the newspaper accounts. There may come a time when I shall want to use the billboards again. But under present conditions I am convinced that the daily paper carries stronger influence and secures better results."

Mr. Belasco's example in abolishing orchestras in houses where purely dramatic offerings were given had been followed by other managers. It is not unlikely that some of them will follow him in this new advertising policy.

**MARGARET GREENE FOR "READY MONEY."**

H. H. Frazee has engaged Margaret Greene as leading woman for the New York production of

Ready Money on Aug. 19. Miss Greene, who has appeared with William Gillette and Cyril Scott, has just completed an engagement as leading woman with the Hudson Theatre Stock company, at Union Hill, N. J. It was from this company that Jane Cowl migrated to originate the principal feminine role in *The Gamblers* at the Maxine Elliott Theatre, and now Miss Greene is to have her first important New York engagement at the same theatre. Others engaged by Mr. Frazee for Ready Money include Ben Johnson, Elizabeth Nelson, Ida Darling, and George Loane Tucker.

**WEBER AND FIELDS CONTINUE.**

**They Have Entered Into Another Contract of Partnership in Various Enterprises.**

Joe Weber and Lew Fields entered into an agreement last week to continue the firm name as theatrical producers, and to establish and maintain a Weber and Fields Music Hall in New York. The new music hall, located in Forty-fourth Street, just west of Broadway, will be opened late in October with Weber and Fields heading the company.

Besides the music hall, the comedians have other theatrical interests in common, a comedy drama called *A Scrape o' the Pen*, by Graham Moffat, and *The June Bride*, a musical play, adapted from a foreign source by Edgar T. Smith, with lyrics by E. Ray Goetz. *A Scrape o' the Pen* is being rehearsed by the author in London. The company to be brought to this country will be exclusively of Scotch players, all the costumes, properties, and scenery being brought from Scotland. Mr. Moffat will come to New York for final rehearsals, and the opening performances will be given in Canada, after which it will be brought to New York to open at Weber's Theatre Sept. 26.

*The June Bride* will open in Boston in September, and after a tour will be brought to New York. The score is by Edmund Eysler, composer of *The Love Cure* and *The Immortal Ten*, now past its two hundredth performance in Vienna. The cast will require about fifty players.

Mr. Weber will send out individually *Alma, Where Do You Live?* featuring Grace Drew as Alma. Mr. Fields will personally produce *The Sun Dodgers* and *The Singing Teacher*. The former will be a musical spectacle on the lines of other Lew Fields offerings. The book is by Edgar T. Smith, lyrics by E. Ray Goetz, and music by A. Baldwin Sloane. The production will be made late in September. *The Singing Teacher* is a musical comedy by Glen MacDonough.

**CO-OPERATIVE CIRCUIT DRAWINGS.**

**The Popular Price "Wheel" Gets Into Working Order—A Number of Three-Night Stands Provided For.**

After considerable discussion last week to learn just where they stood, the directors of the Co-operative Circuit Company made drawings for the attractions which they will play in their thirty-one theatres this season, opening Sept. 2. Negotiations are now under way for three more theatres, one in Brooklyn, one in Connecticut and another a short distance west of New York, but announcement will not be made until later. Attractions of like number are under consideration to make the "wheel" symmetrical with thirty-four.

When drawings were made the following cities, split weeks, were given attractions: Albany and Troy, *The Hen Pecks*; Schenectady and Utica, *Tillie's Nightmare*; Rochester and Niagara Falls, *Baby Doll*; Columbus and Canton, *The Prosecutor*; Wheeling and Lancaster, H. Mittenenthal (franchise); Wilkes-Barre and Scranton, Lillian Mortimer in a new play; Harrisburg and Atlantic City, *The Girl from Tokio*; South Bend and Kalamazoo, *The Girl from Nowhere*; New Haven and an open date (probably the new Connecticut house), Dion O'Dare; St. Joseph and Omaha, *Mother*.

The cities that will have week stands at ten, twenty and thirty cent prices and the attractions assigned to them are as follows: Montreal, *A Bunch of Keys*; Cleveland, Cohen in *Africa*; Chicago, W. A. Brady attraction; St. Louis, W. A. Brady attraction; Kansas City, *A Gentleman of Leisure*; Minneapolis, *The City*; St. Paul, *A Man's World*; Milwaukee, *Alma, Where Do You Live?*; Detroit, *Red Head*; Toledo, *The White Squaw*; Indianapolis, *One Day*; Louisville, *The Price She*



CHARLES J. ROSS

As "Kismet, the Stronious Citizen," at the Winter Garden

*Paid*; Philadelphia (Arch Street), *The Power Behind the Throne*; Philadelphia (Hart's), *A Woman in the Case*; Washington, *The Cow and the Moon*; Hoboken, *The Sweetest Girl in Dixie*; Brooklyn Grand Opera House, Kraus (franchise); Boston, *Nearly a Hero*, and two theatres in New York to open with *He Came from Milwaukee* and *The Beauty Spot*.

In addition to the officers, L. Lawrence Weber, M. Reis, J. J. Shubert, F. Ray Comstock, and Marcus Loew, the following are directors: Lee Shubert, Lew Fields, W. A. Brady, John L. Kerr, Charles E. Blaney, and Aubrey Mittenenthal.

**STILL AN AVIATRIX.**

**Anna Cleveland Denies That She Has Retired from Aviation—A Press Agent's Error.**

Anna Cleveland played last week with Donald Meek in a sketch at Keith's Theatre, Boston, and an unscrupulous press agent dealt out a story, which *The Mirror* quoted, stating that she had forsworn aviation forever. Emphatically contradicting this assertion, Miss Cleveland says:

"I have not given up aviation, nor do I intend to do so. Nor have I given up the stage any more than one must to indulge in automobilism. The scientific end of aviation is of absorbing interest to me. The great mechanical minds of the world are working on aeroplane construction; the great scientific minds are studying air currents, and those of us interested in flying must go into it thinkingly nor be frightened by trifles. Every achievement has claimed its victims and, if any of us become a victim, we also become a lesson which shall prove a safeguard to future generations. The press agent's statement places me in the position of leaping before I thought—whereas I thought long and seriously before I leaped. I am planning now, in conjunction with Harry N. Atwood, an aerial trip never before taken by man or woman, and, while maps are being drawn and details arranged, I am playing for the week only. After our long flight has been accomplished, I shall appear in one of the new productions of the coming season and use my aeroplane merely as a pastime."



ANN SWINBURNE

# THE MATINEE GIRL



ANN SWINBURNE

It seems ten thousand miles from New York, but it's only eighty-seven—that green side of a mountain where Adelaide Prince is resting after her forty weeks' tour and playing, player of many parts that she is, the role of mother-in-law.

For early this month at a quiet little wedding in a church in the metropolis, her daughter, Ethel, became Mrs. Bernard Robbins Fairfax, marrying into the profession to which her mother belongs. The bridegroom, handsome enough to be leading man for the most beautiful of women stars, is an Englishman and brother of Lettice Fairfax.

The pair live beneath the glow of the honeymoon in a Summer home that was a gift from Miss Prince. The pretty yellow villa, backed as strongly against the mountain that guards the Jersey side of the Delaware Water Gap, as a woman against an argument when she wills or wons, was once occupied by Wilfred Clarke for a Summer, and Mr. and Mrs. Creston Clarke (Miss Prince) finally annexed it to their own forty-acre domain, plus a half mile of river front, lest they might have in the cottage less desirable neighbors than Brother Wilfred.

Miss Prince and her son, Harry Clarke, occupy a cottage a stone's throw, or dinner call, from the dove cote of the Fairfaxes, the most interesting part of which is the small adjoining house which Creston Clarke built for his den. This little square room is a place of infinite peace. Into it no sound of the world near or far enters. The huge oak trees throw long shadows across the bare floor of the studio, the walls of which are covered with prints of the nobility of his profession. The late actor never permitted any one to call it a study, for he studied on wheels, he said. His tours provided means for reading what lay between book covers and for studying the yet more profound and interesting volume of life. In Summer, then, he never studied, but pursued his fad for painting. Like Joseph Jefferson and Forbes Robertson, he found much pleasure in the brush, and scores of small landscapes and figure pieces hang on the walls of Justholme.

Justholme we approached by a way both romantic and primeval. On the Pennsylvania side of the little river, Harry Clarke formed a trumpet of his hands and called: "O-ver! O-ver!" intoning the words until he awoke long echoes in the valley. Presently there emerged from the green woods on the opposite shore a long, lean figure crowned by an ancient, drooping straw hat. The figure stepped into a tiny white flatboat, and, at his convenience, thrust a pointed pole into the river bed, pushing the primitive conveyance by easy strokes across the river.

Miss Prince, in a pink frock and big pink and white hat, looking as though she had just come from a Fifth Avenue outfitter's, leaned back in the carriage, and nodded to a yellow dot in the forest of green.

"That's it," she said, "Justholme."

The guest lunches on a veranda, and though he have the appetite of a lost tramp, neglects the dainty table for the verdant beauty of the mountains, the yellow of new cut grain fields and the cool darkness of the river.

After luncheon, he is taken out in a flatboat until the craft reaches the middle of the river when he is urged, or pushed into the river, where he discovers that its dark depths reach only to his shoulders. After his swim he rests in the woods or in his room. Dinner and chat and music fill the evening, and afterward his sleep is a marvel, he falling fathoms deep into restful unconsciousness.

The next morning he is taken for a tramp through the woods, following the birch walk where the young trees lean lovingly toward each other, their boughs touching so delicately that Miss Prince, moved to romantic fancy, asks if

you have noticed that they seem to be kissing.

There may be a long row up the river, through the Gap that looks as though Titans had played at erecting a great natural barrier, through which the persistent little river had cut its way.

Among the attractions of this midsummer woodland home is "Biff." "Biff" has the ugliest face I've ever seen outside of a nightmare. It twists to one side, is of midnight blackness, and has a multitude of crevasse-like wrinkles. One long tooth protrudes upon the corrugated black surface, because his mouth is not quite large enough to hold it. "Biff" is a bull terrier of middle age, acute intelligence, and overdeveloped affections. There have been great loves in history, the love of Heloise and Abelard, of Dante for Beatrice, of Petrarch for his Laura, of Platt for Conkling, of Perkins for Roosevelt, but there has never been such love as "Biff's" for Harry Clarke. When the young actor left Justholme to come to dust and rehearsals, "Biff's" protests were like the walls of a lost soul.

Miss Prince and the Fairfax turtledoves linger on the mountain side. September and a new season will cause the closing of shutters and final barring of storm doors. By that time the question of a new name for the bridal gift residence will be settled. At present the bride is quite content that it shall share the title of her mother's home and be "Justholme, Too."

"Who is Ann Swinburne?" students of the stage are asking each other, concerning the prima donna of The Count of Luxembourg.

Miss Swinburne, who is that age when the world is a fairyland of new adventure, twenty-two, was born and bred in Portland, Ore. Three years ago she came from the Western city to attend a finishing school and to study singing. Her plan was to go abroad then, but her voice won for her the leading role in The Climax, though she had never stepped upon a stage when she began rehearsing that important role. Having finished her season, she started on her deferred trip to Europe. She studied assiduously for a year, returning last Win-

ter, when she was engaged to sing Annabel in the revival of Robin Hood. She is spending an out-of-door month at Bellport, L. I., before beginning the rehearsals for The Count of Luxembourg.

Miss Swinburne, whom her friends are calling "Lucky Ann," says: "I had a delightful first impression of the 'Luxembourg' music. The day my contracts were signed for the part of Angele, I was dining at a house where Josef Hoffman was visiting. I told him I was to sing in the American production of Luxembourg, and, after dinner, he played most of the score for us from memory. Wonderful Hoffman! He could make even 'Yankee Doodle' a classic, with his grace and rhythm and brilliancy of tone. Imagine how enchanting the Lehar waltzes were under his magic fingers! Mr. Hoffman is a most enthusiastic admirer of Lehar's writing."

If we called the roll of the actresses happiest in their stock environment this Summer, Cathrine Countiss's answer would be loudest and hold the keenest note of joy.

Miss Countiss is playing in the Hellig Theatre, Portland, Ore., which visitors have told me is so luxuriously beautiful that it is a revelation to effete Easterners. The theatre includes a sumptuous suite of apartments, which Mr. Hellig, the owner and designer of the unique playhouse, occasionally offers to players whom he desires to honor. Of these is Miss Countiss, whose bedchamber is as beautiful as that object of nature which it resembles, the heart of a rose. From the exquisite pinkness of this room, she goes into the cool greenness of a library and sitting-room done in Oregon pine. The bathroom is in white and gold. "And there's a den for father," is her gay comment on the quarters for her husband and manager, E. D. Price. Over the flowered ledges at the windows she looks a score of miles away over pineclad hills.

"Work under such conditions isn't work," sighed the vivacious portrayer of sorrowing women. "It's unmitigated joy."

Edith Ellis has prepared a musical version of Seven Sisters. The name of the musicalized version has not been determined. It may be Princess Charming. Miss Ellis, who so successfully staged The Lottery Man, as well as her own plays, will be the stage director.

Miss Ellis's enthusiasm is great concerning the composer, Charles J. Hamiltzer. "He writes comic operas, not musical comedies," said Miss Ellis, "and he comes from Milwaukee (apologies to Sam Bernard)." Miss Ellis predicts an era of good light music on the stage of this country, and to prove her faith is spending her time in constructing a romantic light opera, with a France-in-the-fourteenth-century atmosphere. Her dramatization of He Fell in Love with His Wife goes on tour next season.

Wonder whether Joseph Gaites has a sense of humor, or whether it was a mere accident that he chose the tallest man on the stage to play a leading part in Cupid's Ladder. Of all the men in the United States, Edward Martindel least needs a ladder.

Doris Keane and Alice Putnam report to their friends a delightful sojourn in England. Miss Keane is the guest of Gladys Unger.

It isn't H. B. Stanford any more, as it was when he was with Irving. It's Henry Stanford, for, as his wife, Laura Burt, naively says: "He lost his 'B' while we were on our starring tour. Henry looks so much better on the billboards."

THE MATINEE GIRL.



ANN SWINBURNE

Prima Donna of "The Count of Luxembourg"



## PERSONAL

**FERGUSON.**—Elsie Ferguson has been studying singing in Paris, where she was engaged last week by Marc Klaw for the title-role in Franz Lehar's new musical comedy, *Eva*, to be offered here next season.

**HAJOS.**—Mizzi Hajos concluded her long tour in *The Spring Maid* on July 20, and returned with her company to this city. Miss Hajos sailed on Saturday for Europe, where she will rest until time comes for another tour in the same musical comedy, reopening about Nov. 1. Later she will be seen in a new operetta.

**WISTER.**—Owen Wister, author of *The Virginian*, has purchased a tract of 3,300 acres in San Diego County, Cal., between the towns of Lakeside and Alpine.

**ABBOTT.**—Marion Abbott has been engaged for *The Girl from Montmartre*, to enact the role originally assigned to Emma Janvier, who is unable to appear.

**LOWRIE.**—Jeanette Lowrie has signed for the *Mind the Paint Girl*, in which Billie Burke is to be seen here.

**BROWNE.**—Porter Emerson Browne varied the monotony of a dramatist's life on July 22, when he undertook a heroic role at Norwalk, Conn., diving overboard and rescuing a drowning young girl.

**FARNUM.**—William Farnum's catboat, *Olive M.*, won first prize and a loving cup trophy in the Sag Harbor, N. Y., Yacht Club's regatta on July 22.

**BECK.**—Martin Beck, managing director of the Orpheum Circuit, who went abroad to arrange the details of Sarah Bernhardt's coming American tour, and to visit his foreign representatives, sailed for New York on Saturday on the *Lusitania*. Upon arrival, Mr. Beck will leave at once for the White Mountains to join Mrs. Beck and their two daughters at Jackson, N. H.

**BAKER.**—Cohan and Harris complimented Edna Baker with choosing her for leading parts twice this Summer, when they tried out new plays at Atlantic City. She is playing there this week in *Stop Thief*.

**CLARKE.**—Upon her return from Europe a week ago Della Clarke stated that she had arranged with an English manager to produce her play, *The White Squaw*, in that country. It will also be given in Australia. She is negotiating now with the same manager to present her last comedy, *In-*

roduce Me, in England this season, with herself starring. She will open her season in America about the middle of September in Washington with this play. The photograph of Miss Clarke on the cover is by Hall.

## JOTTINGS OF THE STAGE

When *Just Like John*, the new farce by George Broadhurst and Mark Swan, opens the Forty-eighth Street Theatre on Aug. 12, Mr. Broadhurst will have two of his own plays competing within forty feet of each other. The complete cast has not been announced, but it will include Walter Jones, Wilfred Clarke, Louis Massen, Helen Lackaye, Diva Marolda, Florine Arnold, and Helen Robertson.

The *Ladies' World* inaugurated last May a voting contest, publishing the pictures of eight popular actors, with the query: "Which Would You



EDNA BAKER

In the New Comedy, "Stop Thief," Produced This Week

Marry—and Why?" In the August number the winner is announced as Charles Richman. The also rans were John Mason, Robert Hilliard, Donald Brian, Dustin Farnum, H. B. Warner, Bruce McRae, and Wallace Eddinger.

The coy proposal that Henry W. Savage indulge in a competition via cables for rights for a new operetta by *The Spring Maid* authors was respectfully declined by Mr. Savage. He cabled back at once that these same authors and composers owed too much to Werba and Luescher for him to enter any such competition. He sent a note of explanation to Werba and Luescher at the same time: "I do not know how inappreciative your *Spring Maid* authors are, but I do know what their appreciation ought to be."

An agreement canceling the deed of trust by which Nat C. Goodwin transferred the Lafayette Apartment House in San Francisco and his property at Ocean Park, Cal., to T. H. Dudley, so as to secure certain payments to his last wife, Edna Goodrich Goodwin, was filed in the Recorder's office in San Francisco July 14. The actor has settled in full with Edna Goodrich.

Edward Sheldon is reported from London to be writing a new play for Mrs. Flske, for whom he wrote *Salvation Nell*.

Miss Dazle, recently returned from abroad, and Martin Brown have been secured to introduce special dancing features in *The Merry Countess*, reopening the Casino on Aug. 15.

Molly King succeeded Elizabeth Brice in *A Winsome Widow* at the Moulin Rouge last week.

Joseph Burton, late of Louisiana Lou, has signed again with Harry Askin.

Oliver Martell will pilot Gaskell and McVitty's new play, *The Shepherd of the Hills*.

Harry Mack, formerly general manager for W. F. Mann's attractions, is now associated with the United Play Company in a business capacity.

Ethel Kirk, last season prima donna with *The Heart Breakers*, is now a cabaret feature at the White City in Chicago.

By a codicil to the will of the late Matthew C. D. Borden, discovered last week and executed in 1894, his son, Dr. Matthew S. Borden, is deprived of any share in the estate of \$5,000,000. Dr. Borden married an actress in 1893, and it is understood that his father, objecting to the union, settled upon him a life income and cut him off in the will.

The report comes from William A. Brady's office that he will feature Marguerite Clarke in the advertising of *Baby Mine* this season. During the Winter he will star her in a new play acquired on his European trip.

## "THE MIRROR'S" THEATRICAL BIRTHDAYS

THE MIRROR invites readers to send in notices of their birthdays. They should reach THE MIRROR two weeks before publication. Include past and present engagements as well as date.

## July 31.

JOSEPH I. C. CLARKE, author and dramatist, now press representative for the Standard Oil Company.

GASTON DEVORE, French author, founder of L'Independent Theatre, Knight of the Legion of Honor.

SYDNEY FAIRBROTHER, ap-



DELLA PRINGLE

pearing in the London music halls with Fred Emney in *A Sister to Assist 'Er*.

ROY HORNIMAN, author and novelist.

HELEN LEE, who married and retired from the stage, locating in San Francisco.

H. S. NORTHRUP, seen here with Wilton Lackaye.

WALLACE SHARPE, long identified with *The Lottery Man*.

## August 1.

GRACE CAMERON, popular in musical comedy and vaudeville.

R. DALMATOFF, Russian actor, who has toured extensively in his own country as a star.

WINIFRED EMERY, seen as Madame Lucie Lachenais in the London production of *Pomander Walk*.

HARRY FENWICK, well-known stock actor.

J. H. GILMOUR, dramatic instructor of the Chicago Musical College.

PIERRE GAILLARD, Parisian author and theatre manager.

AUGUSTUS PHILLIPS, long identified with Edna May Spooner's stock company, now with Edison motion pictures.

MORTIMER M. THEISE, theatrical manager, whose *Wine, Woman and Song* will again be seen on the road.

ALFRED FARTHING ROBBINS, London correspondent, dramatic critic of the *Birmingham Post*, and author of numerous plays.

EVA WILLIAMS, of the vaudeville team of Williams and Tucker, who won fame in *Skinny's Finish*.

STANLEY G. WOOD, who appeared in *The Country Boy*.

WILLIAM H. MCGOWN, who this day celebrates his sixtieth birthday, and who for three years over half

his life has been the Urbana, O., correspondent of THE MIRROR.

## August 2.

ST. CLAIR BAYFIELD, seen here with Ben Greet's *Players* and in *Hans, the Flute Player*.

WILLIAM FARRER, Gaffer Tyl in the London production of *The Blue Bird*.

CLAUDE GILLINGWATER, equally successful in drama, musical comedy or vaudeville; now with *The Charity Girl*.

MARGARET LAWRENCE, who retired from the stage after she became Mrs. Orson D. Munn.

WILLIAM NORTON, to appear in *Within the Law*.

DELLA PRINGLE, at the head of her own company, now pleasing the Canadians.

FORREST ROBINSON, several seasons with *The Fortune Hunter* and who will be seen in *The Master of the House*.

LOUIS EVAN SHIPMAN, author and novelist.

MABEL AUBREY, Canadian actress, for several seasons at the head of her own company.

ROMA READE, juvenile leading woman with Phil Maher stock company.

## August 3.

ANNIE A. ADAMS, mother of Maude Adams, who occasionally appears in stock in Salt Lake City.

ERNEST ALFRED HENDALL, London dramatic critic.

FRANCIS BYRNE, whose work in heavy roles is familiar.

HELEN FREEMAN, who has appeared with John Drew and Ethel Barrymore.

MAY HOPKINS, front row musical comedy attraction.

CLARA E. LAUGHLIN, author of "Felicity," a successful novel of the stage, and for many years editor of a church publication.

CHRISTINE NILSSON, former famous grand opera star.

JAC TUCKER, of the vaudeville duo, Williams and Tucker.

## August 4.

LOIS FRANCES CLARK, who appeared in *The Country Boy*.

BERNARD DICKERSON, remembered for his *Cynical Owl* in *The Midnight Sons*.

CLAUDE GARRY, French actor, who made his debut ten years ago.

WALTER HALE, who has closed his second season with John Mason in *As a Man Thinks*.

HARRY LAUDER, one of the miracles of the vaudeville stage.

MAY MACKENZIE, whose breezy newspaper contributions gave evidence of prom-

ise.

BILLIE NORTON, who appeared in *The Beauty Spot*.

WALTER THOMAS, whose last engagement was in *Margaret Mayo's Baby Mine*, as the young husband.

## August 5.

E. Y. BACKUS, who played Mr. Applebee in *James Forbes's comedy, The Commuters*.

JOSEPH BRENNAN, whose excellent character work in *The Return of Peter Grimm* met with great success.

DRINA DE WOLFE, who retired from the stage five years ago, now living abroad.

H. B. IRVING, son of the late Sir Henry Irving, who opened an Australian season a year ago.

WALTER JONES, one of the chief fun makers in *Baby Mine*.

MARY MAC KID, who appeared with Donald Brian, but is now married to Gerald Breck Jackson, and has retired.

REGINALD OWEN, who played St. George of England in the London production, *Where the Rainbow Ends*.

KRAFT WALTON, seen here in support of Elsie Ferguson.

## August 6.

VIRGINIA EARLE, who favors vaudeville these days.

CHARLES HOWSON, with Southern-Marlowe company for several seasons.

ALFRED KENDRICK, English actor, seen here with Nelson-Tetty company.

JULIAN L'ESTRANGE, who appeared in *Thais*; last season with Madame Simone.

FRANK RANNY, long stage-manager for Henry W. Savage's attractions.

RALPH MARTHY, for two seasons stock director in Kansas City, Mo., lately with Andrew Mack.



J. H. GILMOUR



# REVIEWS OF THE WEEK



## COLUMBIA UNIVERSITY—"TAMING OF THE SHREW."

Comedy by William Shakespeare. Revived by the Coburn Players, July 29.

Baptista ..... Frank Peters  
 Vincentio ..... Frank Harrington  
 Lucentio ..... George Gaul  
 Petruchio ..... Charles D. Coburn  
 Hortensio ..... Erskine Sanford  
 Gremio ..... Charles Howson  
 Blondello ..... George Currie  
 Tranio ..... Henry Buckler  
 Grumio ..... Roydon Eryllyne  
 Curio ..... Charlotte Gladstone  
 Philip ..... J. Weinberg  
 A Pendant ..... Harold Christie  
 A Tailor ..... Bernard Graves  
 Katherine ..... Mrs. Coburn  
 Bianca ..... Eleanor Flowers  
 Widow ..... Dorothy Turner

The annual engagement of the Coburn Players on the campus at Columbia University began Monday evening, when *The Taming of the Shrew* was presented before a large audience, the performance being interrupted, just after Petruchio had borne away his belligerent bride, by a violent thunder shower that sent the unprotected audience into a wild scramble for shelter and must have drenched the actors in their very flimsy dressing-places. It was concluded in the gymnasium.

The Coburns productions are familiar hereabouts and in no other play of their repertoire are they more felicitous than in *The Taming of the Shrew*. The arrangement of scenes is most happy, the woodland background seeming not in the least incongruous, and the acting, until Monday's rain came to dampen the players' ardor, was marked by rare sprightliness and sincerity.

Mr. Coburn's Petruchio was a delightfully volatile personage, betraying charm of manner, grace of bearing and much of whimsical humor. *The Shrew* is scarcely Mrs. Coburn's best part and, though always acceptable, she failed to convey an impression of genuineness in the role. Erskine Sanford, Roydon Eryllyne, Frank Peters, Henry Buckler, and George Gaul all offered admirable impersonations, while Eleanor Flowers was a sweetly effective ingenue.

The interpolated entr'acte vocal numbers were prettily sung and unlimited praise was deserved for the picturesque settings and the admirable lighting. The repertoire as announced for the remainder of the week follows: Tuesday, *Twelfth Night*; Wednesday, *Electra*; Thursday, *The Canterbury Pilgrims*; Friday, *Macbeth*; Saturday matinee, *As You Like It*; Saturday evening, *The Merchant of Venice*. Next week, the Coburn Players give four Shakespearean performances at Harvard University.

## STUDEBAKER, CHICAGO—"CHARITY GIRL"

Musical comedy in two acts; book by Edward Pepple; music by Victor Hollander. Produced July 29 by the George Lederer Production company.

CHICAGO, ILL. (Special).—An abundance of elements to constitute a highly popular musical comedy entertainment was disclosed in *The Charity Girl*, produced on Monday night of this week at the Studebaker Theatre, Chicago, by the George Lederer Production company.

It had been whispered about prior to the curtain's rise that another *Belle* of New York would be credited to Mr. Lederer's achievements before the night was over. That was too much to expect, but *The Charity Girl* hasn't anything to apologize for. The production is colorful and tasteful as a spectacle; the music is even better. It was composed by Victor Hollander, who wrote the score of *A Modern Eve*, a current success at the Garrick Theatre here. The musical setting of *The Charity Girl* is decidedly an improvement on the *Modern Eve*'s score.

Edward Pepple wrote the libretto, and he wrote too much. The first performance lasted until close to midnight, but a crowded house remained to see it out, or else to hear the last of the tuneful songs that were provided. Six scenes are required for the two acts into which the piece is divided, and four of them are very attractive. One is a ghetto street intersection on New York's Bowery. Another is a view of a small section of the boardwalk at Atlantic City. Two Oriental interiors, representing the abode of a comedy clairvoyant, played unctiously by Ralph Herz, are very ef-

fective pictures. The company is good throughout. Mr. Herz carried the burden of the responsibilities on his shoulders in spite of slender material provided by the librettist for him to work on. Marie Flynn in the character of an ingenue heiress, who insists upon doing crusade work in the slums, did the most of the solo singing. She sings well and was very popular with her "Motif Lilt," that is pleasantly recurrent after the manner of the "Follow On" song of the Salvation Army girl in *The Belle*. Blossom Seeley as an East Side young woman who has an aversion for charity, but who capitulates to it before the last act, made a hit. Her playing partner as Moze, a Bowery boy, was Frank Fink. He was equally successful, but with less aid from the librettist.

The cast is a long one and further mention of its work is deferred.  
 H. C. BAKER.

## PROCTOR'S—"PUTTING ONE OVER."

One act sketch produced by John T. Doyle and company, July 29.

William Delevan ..... John T. Doyle  
 Kelly ..... George Schaeffe  
 Michel Donovan ..... Harry Huguenot  
 Irene Bradbury ..... Marion Willard

The nameless author characterizes this third degree sketch as "just another phase of police life." They may have such complications in headquarters at St. Louis, but the author must remember that it is dealing with a well-known state. And just think what he wants a normal audience to believe on a July night. A young bride becomes separated from her husband long enough to pick up the bag of a notorious criminal and be arrested for having it. Then, just as the chief of detectives is wondering whether to put her through the third degree, in rushes this same husband with a tale of having captured the criminal, brought him off the fast train, and come back into the same plot with his wife. If the poor girl were not in such a tight fix there might be good humor in the sketch, but there isn't. John T. Doyle as chief of the detectives and George Schaeffe, secretary at headquarters, did some clever character acting, and Marion Willard showed ability, but too little variety of expression. Harry Huguenot played her husband so roughly in that whirlwind finish that one hardly knew whether he was the crook or the hero.

Henry Miller will present Ruth Chatterton and company in Susan's Gentleman, a new comedy by Kate Jordan, at Proctor's next week.

## "NATHAN THE WISE" AGAIN.

A second performance of Lessing's drama, *Nathan the Wise*, was given by the Howard Kyle Players on the wind-swept New York University campus last Friday night, before a small gathering. The few changes made in the cast since the first production in St. Mark's Hall, late in May, did not appreciably alter the distinctly creditable interpretation given the heroic verse. Mr. Kyle has mustered an efficient company for his support, and in *Nathan the Wise* he has a piece of dramatic literature which cannot fail to interest an audience with a liking for the classics. It should be retained in his repertoire.

Playing the name part, Mr. Kyle gave a persuasive performance. His finely modulated reading of the flowing lines, that did not lose their poetry in being translated from the German, was a delight to the ear, and in its entirety he composed a plausible character. Robert H. Hamilton as Comrade, a young Templar, presented a heroic figure, quite in the spirit of the Crusades. Grace Fisher made an altogether charming personage of the Sultan's sister, and Ethel Huyler Gray was equally effective as Recha, a beautiful Jewess. Charles Fleming, an addition to the cast since the first performance, was acceptable in the role of Hafi, and other parts were satisfactorily handled by Escamillo Fernandez, Louise Muldener, Frederick Powell, and Clifford Devereaux.

Meager stage settings, necessitated by an out-of-doors production, increased rather than lessened the poetic flavor of the play.

## CHARLES KLEIN BACK HOME.

Mr. and Mrs. Charles Klein arrived from England last week after a pleasant stay in London,

where the dramatist saw Arthur Bouchier's production of *Find the Woman*, the British adaptation of his American success, *The Third Degree*.

## NEW VERSION OF "THE TYPHOON."

An adaptation of *Taifun*, by Frances G. Corcoran, was presented for the first time on any stage at the Passaic Theatre, Passaic, on Monday evening by the Theodore Lorch Stock company. This is the version handled by the American Play Bureau and advertised at the time the *Typhoon* controversy was at its height. Perhaps its most distinctive feature in an extra act put in at the beginning, in which no Japanese character appears, and elaborate exposition is made of the relations of the Japanese to their Parisian surroundings. Mr. Lorch advertised the play as "direct from Broadway, a sensational drama of Japanese and Parisian life." He claimed that he was not trading on the popularity of Walker Whiteside's version, because Mr. Whiteside never played nearer to Broadway than the Fulton Theatre, which is a few feet around the corner. Mr. Lorch said, too, that he got his manuscript from an office in a Broadway building.

## NEW COMIC OPERA, "THE MOON MAIDEN."

FITCHBURG, MASS. (Special).—*The Moon Maiden*, a Burmese comic opera in two acts and three scenes, book and lyrics by George E. Stoddard, music by Charles Berton, was produced for the first time in America by the Wahloin Opera company at Wahloin Park Theatre, July 29, to a full house. The music, while light, was pleasing. "Happy Little Pansey," the sextette and trio in act one, and the opening chorus and solo by the Princess in act two proved to be most popular, while all of the musical numbers were obliged to respond to one or more encores. Marguerite Lovewell as Meeva, the Moon Maiden, and Lyndon Law as the Prince were most pleasing in prominent vocal parts. Composer Berton personally directed the rehearsals as well as conducting the opening performance.

## "STOP THIEF," A NEW FARCE.

ATLANTIC CITY, N. J. (Special).—Cohan and Harris presented for the first time Monday night at the Apollo a new farce by Carlyle Moore. The plot is based on kleptomania. Those in the cast included Mary Ryan, Edna Baker, Ruth Chester, Vivian Martin, Maude Palmer Terrill, John Webster, Robert Dempster, William Boyd, George Howell, Thomas Findlay, Frank Bacon, and Andrew Buckley.

## STAIR AND HAVLIN SEASON PLANS

Attractions to Be Seen at Their Houses—New Theatre in Buffalo.

Undisturbed by the formation of other popular priced circuits, Stair and Havlin are making preparations for a busy season. George H. Nicolai says: "Things look well," and he is sending out a circular which bears this line at its bottom: "No connection with any other contemplated circuit at popular prices."

The first house on the Stair and Havlin time to open for the season was the National, Chicago, which opened Sunday. Others to open in order are: Park, Indianapolis, with Billy Clifford, Aug. 5; Lyceum, Detroit, *The Penalty*, Aug. 11; Imperial, Chicago, *The Shepherd of the Hills*, Aug. 11, and the Lyceum, Pittsburgh, *The White Slave*, Aug. 12. Alterations have been made in this last playhouse so that the entrance is now in Penn Avenue.

E. D. Stair, of Detroit, and John Laughlin, of Buffalo, have leased for ten years the new theatre of the Shea Amusement Company being erected at Pearl and West Genesee streets, Buffalo, N. Y. Mr. Laughlin will be managing director. A company consisting of the Shea Amusement Company and Stair and Laughlin will be formed to operate the theatre that is to be booked through Stair and Havlin. It will have a seating capacity of 1,900, and according to present plans will be ready for occupancy Sept. 16.



## LIEBLER PLANS PER GEORGE TYLER.

Many New Plays—Mr. Tyler Charges Theft of His Ideas—Engagements to Date.

George C. Tyler, homeward bound on the *Kronprinzessin Cecilie*, will not land before to-night, but dispatches preceding him tell considerable about the plans he will announce for the Liebler Company. He said before sailing that *The Daughter of Heaven*, to be given at the Century Theatre, would be the greatest production of his managerial career. Pierre Loti will come over from France and supervise all the rehearsals. Basil Gill is to play the Emperor, but the other roles have not been assigned. Madame Simone will come to this country in November with a new comedy drama by Louis N. Parker and H. De Vere Stacpoole, and H. B. Warner will appear a month earlier in a new play from the German. Robert Lorraine will open at the Hudson Theatre in September in *Man and Superman*, George Arliss will play *Disraeli* again at Wallack's, John Barrymore will star in a new play by Hugh Ford, Richard Bennett will have a new play by Joseph Medill Patterson, William Hodge will also have one in January, and extensive arrangements have been made for Viola Allen. The New Sin will be given with a new fourth act at Powers's Theatre, Chicago, Nov. 6. Mr. Tyler also acquired two new plays by Justin Huntley McCarthy and an Irish play by Louis N. Parker. The Irish Players will come over again, with a different repertoire. *The Children's Theatre*, backed by W. K. Vanderbilt, will open in November.

Mr. Tyler expressed considerable dislike for the idea of other managers appropriating his schemes. He mentioned the Ulster Players, whom another manager will bring over, since the Irish Players were successful, and he also mentioned the epidemic of Chinese plays to follow *The Daughter of Heaven*, as well as the production of children's plays by other managers which will follow the opening of the Children's Theatre.

The Liebler Company engagements made by Hugh Ford, their general stage director, now include the following: For *The Garden of Allah*: Dorothy Donnelly, Lawson Butt, Arthur Ferrest, John Maurice Sullivan, Jose Ruben, Faddma, Edwin Brandt, Franklyn Hurleigh, Alphonse Fabre, Clarence Heritage. For *Pomander Walk*: Albert Gran, T. Wygney Percyval, Reginald Dance, Marie Burke, Leonard Craske, Mrs. George Barnum. For *Oliver Twist*: Nat C. Goodwin, Marie Doro, Wilton Lackaye, Constance Collier, Violet Heming, Harriet Ross, Charles Harbury. For *The Man from Home*: William Hodge, Ida Vernon, George le Guere, Leonora van Ottinger, Charles Wellesley. For *Disraeli*: George Arliss, Elsie Leslie, Margaret Dale, Marguerite St. John, Dudley Digges, St. Clair Bayfield. For *The Daughter of Heaven*: Henry Bergman. For *The New Sin*: Arthur Wontner, O. P. Heggie, A. G. Poulton. Under contract but not assigned to roles: Viola Allen, Madame Simone, the Irish Players, H. B. Warner, Richard Bennett, and John Barrymore.

## REFLECTIONS.

When Julian Eltinge opens his season at Atlantic City he will have the same assistants in the principal roles in *The Fascinating Widow*: Eddie Garvie, James Spotswood, Charles Butler, Carrie Perkins, and Louise Orth. Audrey Maple is a new addition to the company.

J. J. Rosenthal is encouraging Elizabeth Brice with the information that two hundred loyal rooters from her home town, Toledo, O., will be at the Chicago Opera House on Aug. 30, when she opens in *Tantalizing Tommy*.

Robert Hilliard and Klaw and Erlanger have sold the performing rights of Porter Emerson Browne's play, *A Fool There Was*, to Robert Campbell, reserving six Eastern cities and the territory west of the Missouri. Mr. Hilliard made contracts to return to this territory before the new play, *The Argyle Case*, was written for him by Harriet Ford and Harvey J. O'Higgins. He agreed to rehearse the older play for Mr. Campbell, but he is now so busy with the detective drama, called "the William J. Burns play," that he has dictated his directions into a phonograph. Mr. Campbell has booked the play over Stair and Havlin time.

Charles Cherry will be under management of Charles Frohman this season, appearing in the

principal cities in *Passers-By*, and later coming into New York with this and another play.

The next comedy which W. Somerset Maugham will write is to have its scene laid in Canada. He will visit the Dominion in the Fall, stopping in New York on the way, and Charles Frohman will produce the new play.

Grace Livingston Furniss, her sister and two brothers secured an order from Supreme Court Justice Gavegan, in this city, on July 23, requiring Margaret E. Zimmerman and Clementine Furniss to give an accounting of the \$40,000,000 estate left by William Ponsonby Furniss in 1872. The case has been in litigation for years. Stanley W. Dexter was appointed to take an accounting.

Herman Hand, trombonist with Sousa's Band, haled to a local court last week a young woman, Louise Nutter, whom he charged with annoying him, she having followed him nearly around the world. Miss Nutter contended that Hand had asked her to marry him, but she was placed under bonds to keep the peace.

Henry W. Savage has consented to permit a special amateur performance of *Everywoman* at Calabogie, Ont., next month, with Eunice Angleton, the native schoolmistress, in the title-role. The affair was arranged by Madison Corey, Mr. Savage's general manager, who spent his vacation near Calabogie, a town of 306 population.

Mabel Hite, having recovered from her recent operation and subsequent serious illness, was able last week to be removed from the hospital to her apartment in this city. Her husband, Mike Donlin, who rejoined the Pittsburgh baseball team when her recovery was assured, has visited her every week during her illness.

Carl Wilmore has published six songs and a piano selection from his operetta, *The Mardi Gras Ball*, produced at Keith's Bijou Theatre, Boston, recently.

When A. H. Woods brought Dorly Gilba to this country as his latest prima donna, he did not know that she would bring a trunkful of photographs. She had a few hundred samples sent into his office the other day, and before he could recover she arrived herself, remarking calmly that she thought she would order a hundred of each. She liked them all. Mr. Woods had not yet regained his breath, when she added that, of course, she would pay for them. He was able to say, "All right."

*Bought and Paid For* will reach its four hundredth performance on Aug. 12, and it will run beyond that, for seats are now selling for the Labor Day matinee.

Ruth Florence, who broke an ankle while dancing in *Madame Sherry* at the Plainfield, N. J., Theatre on April 19, and was taken to the local hospital, has nearly recovered after being confined to her bed for more than twelve weeks, and is recuperating at Brighton Beach, N. Y. Miss Florence, who is an English girl, has played *Pepita* in *Madame Sherry* for several seasons.

Joseph Harker, who painted the London production of *Kismet*, is painting the seven stage settings for William Faversham's Autumn revival of *Julius Caesar*.

Charlton Andrews has contracted for the production of a play in the East during the coming season, and is negotiating with another manager who desires to try out a second play.

Having just completed a stock starring engagement of four weeks in Baltimore, Edwin Mordant has signed a contract to play an important role in the New York production of *Ready Money*.

Bartley Cushing, of Henry W. Savage's production department, has sailed for London to stage *Everywoman*, at Drury Lane. William E. Wright, who managed one of the *Everywoman* companies in America last season, has been instructed to cross from Paris to London and act as Mr. Savage's business representative.

Rita Stanwood will be Clifton Crawford's prima donna in *My Best Girl*, the Autumn bill at the Park Theatre, formerly the Majestic.

Mabel Wilber and Charles Menkins have been re-engaged for the principal roles in *The Merry Widow*. Miss Wilber sailed for Paris this week to select a new wardrobe.

## STAGE HANDS MAY STRIKE.

Managers Protest Against Union's Demands—Musicians Still Troubling.

Acting independently of the musicians, the stage hands have made demands on the National Association of Theatrical Producing Managers which may lead to a strike throughout the country. The demands were presented at a meeting last week between the managers and a committee representing the International Alliance of Theatrical Stage Employees of the United States and Canada, which met recently at Peoria, Ill. Among other things asked were yearly contracts between stage hands and managers, signed in triplicate, one copy going to the union; the retention at full pay of stage hands during the entire run of a play on the road, as well as in New York and the larger cities; and the denial of the privilege of managers to dismiss a stage hand without consent of the union. In response to these requests the managers issued the following statement: "We are willing to pay union wages and to employ union men, but we refuse to sign any other but individual contracts with our men, which contracts are intended to cover conditions as they exist with the companies and theatres under our control." This was said by a manager to be a direct ultimatum.

The managers were represented by William A. Brady, H. Clay Miner, Sargent Aborn, Henry W. Savage, Hollis E. Cooley, Francis C. Langley for Lew Fields, Charles H. Yale for the Columbia Amusement Company, D. N. McCarthy for Cohan and Harris, Martin Herman for A. H. Woods, Charles A. Bird for the Shuberts, and Gus Hill. Charles C. Shay, president of the stage hands' union, was accompanied by James Screws, Germain Quinn, Charles O'Connell, M. A. Carney, F. B. Lemaster, and Charles Crickmore, vice-presidents, and Clyde Spencer, acting secretary.

The managers disliked several points in the new form of contract, but particularly that clause which prevented them from dismissing a stage hand who proved inefficient. It was said that this would prevent any recourse on the part of the managers if their scenery were badly handled on a road tour. President Shay of the union said that the demands were reasonable, and none of the members would work in theatres whose managers did not sign such an agreement, as well as an arbitration clause. His statement was as follows:

"Under the old system a man might make a contract with a theatrical company, and if when the play was on the road the star was sick or for some reason did not play for a week or more the stage hands were laid off without pay until such time as the tour was resumed. They might be 1,000 or 2,000 miles from their homes, but were left stranded until the production was resumed. It was not their fault that they were not working in the interval, and we will insist on their being paid for such intervals. There are other injustices under the old contracts which we want to have remedied."

A series of conferences will be held in the hope that a strike may be averted, but both sides say that they will not make concessions. The managers have definitely rejected the demands of the musicians. Saturday, at a meeting of the Association of Theatre Managers of Greater New York, the following resolution was unanimously adopted: "That the members of this association refuse all demands made by the musical union, but that they stand ready to engage musicians at the scale of prices heretofore in operation."

There appeared to be no disagreement in the ranks of the managers. They are busy now organizing non-union orchestras for the musical plays which will open early in August, two such orchestras already having been installed, one for *The Rose Maid* and the other for *A Winsome Widow*. George Nichols, musical conductor last season for Weber and Fields, has resigned from the musical union, and a contract has been offered by managers to secure musicians for them. The union orchestra at the Winter Garden still fiddles faithfully.

In Chicago the union musicians have been instructed to hold themselves in readiness for a strike if the national federation thinks that the New York situation will not terminate satisfactorily. A call has been sent out for a special meeting to consider the organization of an amusement trades council, bringing the stage employees, bill-posters and sign and scenic painters into a joint body with the musicians.





# GEORGE BRONSON-HOWARD SERIOUS PLAYWRIGHT

HIS AIMS LIE BEYOND "THE PASSING SHOW OF 1912"



It is an interesting experience to sit in the darkness of a box and hear a playwright expound his theory of the theatre, while the product of his brain is being performed before the footlights. It is doubly interesting to learn that he takes his work seriously when the performance is as frivolous as its name indicates, *The Passing Show of 1912*. Under such circumstances, George Bronson-Howard was induced to chat of this new Winter Garden entertainment, but to tell the truth he kept on the subject only as long as he was held to it, preferring to speak of his other writings. A writer with a sense of humor could not be other than humble about the book for an entertainment in which the stage director was so predominant, and Mr. Bronson-Howard revealed a sense of humor as much in his humility as in *Snobs* or the burlesques now tickling the audience.

Even as we talked, the girls of the chorus, to the tune of "There You Have New York Town," were stepping down the runway over the heads of the audience. Here was an interesting moment in the programme, music by Louis Hirsch, lyrics by Harold Atteridge, management by Ned Wayburn, and execution by Shirley Kellogg and the chorus, with no part of it due to Mr. Bronson-Howard. Yet with this over and the regular dialogue bringing his work back into evidence, he appeared to feel as reticent about it as the librettist for a musical comedy.

It is characteristic of a versatile man that he talks little about various phases of his activities until some time you start him talking about his attitude toward work. It might happen that Mr. Bronson-Howard would talk about those stories of his that thrill the magazine readers—readers do say that they sit up all hours of the night to finish his stories. Here he reaches a different class, not quite distinct, for the theatre draws from all classes, but a following that from its nature is more devoted. A few questions elicited the information that his next novel, "Slaves of the Lamp," would appear serially in the *Popular Magazine* within a month or two, and his novel, "An Enemy to Society," published in book form by Doubleday, Page and Company, would be given in dramatic form this season by H. H. Frazee.

To the accompaniment of the helter skelter on the stage with its flashing colors, Mr. Bronson-Howard continued: "You know I never started out with the ambition to write for the stage. When very young I did write a book for a musical play that the Paint and Powder Club of Baltimore gave, but that did not turn me aside from the idea of writing stories. I was one of those dormitory story tellers, and I have been writing ever since I could hold a pen."

Evidently the younger generation of playwrights still learn to write by hand, but one of these days they will make their first marks with a typewriter. Mr. Bronson-Howard is only twenty-eight years old, and has had such an interesting career that he was asked to tell something about his start. In his words: "I began active work when fourteen years old as a reporter for the *Baltimore American*, drawing the large salary of \$7 a week. From that I graduated to the *Brooklyn Citizen* at \$12 a week, and the *New York Herald* at \$20. To become assistant press representative of Daly's Theatre I accepted the salary of \$16, and I was soon promoted to \$40 a week as press agent for George W. Lederer. Still I was too restless to stay, and with the money I had saved from this last job I took a chance and went to the Philippines.

"At that distance it was easier to get a position when they didn't know my age, and I became war correspondent for the English press service that is equivalent to the Associated Press. After that I held various jobs in the Far East, until I ended up in China as correspondent for the *London Chronicle* in the Russian-Japanese War. When I came home from that I did newspaper work in San Francisco, and other cities, landing in New York on the *Morning Telegraph*. There I wrote theatrical criticisms.

"But I had been interested in the theatre before



Photo by Amie Dupont

GEORGE BRONSON-HOWARD  
Playwright, Novelist, and Philosopher

that, having written *The Only Law*, which I think was the first of the recent string of underworld plays. I went on the *Telegraph* to write signed criticisms because of an intense interest in the work. As a matter of fact I have never written criticisms because I needed the money, but simply to enforce an idea that reviews should be written by men with a constructive knowledge of plays. I don't imply that newspaper critics, as a general rule, are unfair, but I think that reviews would be more enlightening if the men that wrote them knew more of conditions under which plays were produced.

"A playwright comes to a play with a brotherly feeling for its author, ready to give him credit if he has done worthy work under restrictions of the stage. At the same time he is not prejudiced in favor of the author, for no one sees failings quite so keenly as one of the family, and the most incisive criticism will come from a man who can go directly to the faults of a play."

Coming back to the subject of creative work, the interviewer asked Mr. Bronson-Howard if he did not feel grateful for his varied experiences. He replied: "I certainly do. A man ought to see life before he tries to write about it, and I have found all my different experiences invaluable as material. At the same time they have helped me along in practice of writing, even that musical play for the Baltimore club. Technical knowledge is necessary especially when writing for the theatre, but I do not believe in overdoing this theory about stage atmosphere. Every playwright should at some period 'do the theatre' to acquire the definite knowledge of detail that he must have. After that he had better get away, for this part of the technique is easily acquired, and the amount of it that one can absorb is limited. What a writer picks up after that is likely to hurt him if anything, at least stunt his originality, for the more one sees how things have been done in the past, the more likely one is to fall back on the methods that have proved successful. Originality is always going to come from outside the theatre, and, as for stimulus, a playwright can always get along with a

limited amount; either he can write or he cannot."

A glimpse at varieties of girls on the stage tempted the facetious comparison that a woman is either beautiful or she is not, but the second thought was paralyzing. The playwright continued: "It may, however, take a writer some time to become familiar with his medium. The theatre has so much conventionality that a man must acquire the right point of view before he can hope to show any of his work on the stage. I have definite ideas, and I want to express some of them through the theatre, but I find I have to make compromises to the audience in order to get them to listen to my ideas. Knowing that all playwrights have to do it, I do not apologize, but I would refuse to sell my birthright for a mess of pottage the way some of the popular novelists have done. Dickens is the man I should take for a model, because I consider him the greatest of writers. You know the way he compromised, allowing his readers their conventional hero and a spotless heroine, and then putting all his best work in the other characters, genius lifting them from the rank of minor characters to the list of the immortals. Dickens compromised, but no more than was necessary to make his work circulate; he never made advances as the authors of some of the best sellers do to-day.

"On the other hand, there are the writers who did not compromise. Without forcing my personal opinion down anybody's throat, I should say that was one reason why Ibsen's sphere is limited. He has influenced any number of playwrights and become known as a master dramatist, but I do not think that he will ever be understood by the public. J. M. Synge is another wonderful writer who will have a limited following. It may be that fifty thousand have heard his plays, and twice that number may hear them at some time or other, but their appeal will always be to a certain class. I believe that a man who writes for the theatre to reach all the people, must write for all the people, expressing most of his ideas in one syllable if necessary. He cannot afford to aim at a certain class, unless like Winthrop Ames, he builds a Little Theatre that needs no more than that class to fill it.

"For this reason among others, I like to write books in preference to plays."

We strolled into the promenoir just as the *Strenuous Citizen* rushed down stage with his big stick to rescue *The Quaker Girl* from *The Pirates of Penzance*. It seemed a timely question to ask if the playwright were going to forsake his craft in favor of the novelist, when the traditions of the name were all connected with the stage.

The answer came promptly, "No, indeed. I intend to keep up both branches of writing. Besides the elaborate production which Mr. Frazee will give *An Enemy to Society*, Mr. Belasco is going to produce one of my plays, and I am to write the books for two musical plays the Shuberts will put on, one for Sam Bernard. But I am influenced by other reasons than tradition because the well-known author of *Shenandoah* was only my father's cousin, and we have never been closely connected.

"Some time during the season I hope to write the book of a comic opera for which Harold Atteridge will write the lyrics. I think he is one of the cleverest song writers of the time, a college man, clever verse writer, and all that." The estimate of college education was interesting from a man who acquired his knowledge at first hand from the wide world.

Apropos, the union orchestra struck up the tantalizing "Wedding Slide." Mr. Bronson-Howard, after listening a moment to the verse of Mr. Atteridge, excused himself to catch a train for Port Jefferson, the quiet retreat where he does all his writing. As he said good-by, he remarked: "There never was a time like this for young writers." It was the voice of the youthful enthusiast, not the hardened artist who warns all who would follow from his path.

D. H. WALLACE.



# FLORENCE LAWRENCE

## FAMOUS PICTURE STAR

TO be a motion picture star is coming to be a recognized means of attaining great popular distinction, and one of the first actresses in the country to reach this pedestal of fame is Florence Lawrence.

She needs little introduction to the public—certainly none to the millions who go to picture entertainments. Her association with two or three of the older motion picture companies where she first began to gain popularity some three or four years ago, on through her experience with other film organizations have given her a most unquestioned and unique position in this branch of drama. Now, that she is heading her own company with the name of Victor, it seems inevitable that she should go on to greater triumphs.

Miss Lawrence was born in Hamilton, Ont., to all appearances not very long ago, and began her stage career when three years old. Little Lord Fauntleroy was one of her parts. Before going into pictures she toured the West with the Lawrence Dramatic Players.

The first meeting with the little artist is in the nature of a readjustment, but is none the less refreshing. One rather expects to find a somewhat larger, more mature person. Yet at the same time one might almost imagine her as stepping right out of the screen, for all the varying lights and shades of her different characters, from the buoyant, irresponsible creature to the demure and proper maid, flit unconstrainedly through her passing thoughts.

The little lady herself, however, is wont to place a somewhat different construction upon the attitude of her friends of the screen when they first meet her.

"I always feel that people are so disappointed in me, when they see me for the first time," she said in her musical voice, which carries a deal of appeal. "I know they must be, for they always look at me and start back, and say: 'Why, I thought you were so much taller and your hair was black.'"

Disappointment, on the contrary, is the last feeling to which any one could confess, for she is all that the camera represents her to be and more. All the spontaneity and natural charm is there in flesh and blood, and she proves quite the living ideal of those who have ever admired her from afar. She is a very straightforward little person, a sort of a reflection of a delicate piece of Dresden china, with much spirit and animation thrown in.

But her hair is not black. It is a light golden. As to her height, it is said, she measures just five feet four, while much to her distress she weighs only one hundred and six pounds. Her eyes are blue.

It is also quite evident that this is her favorite color, as any one may see, who is privileged to visit her bright little dressing room, which has just been arranged for her a short distance from the studio stage, where it shines in all its wholesome newness and comfort. Curtains and wall all harmoniously blend in blue and white from the dainty dresser to the comfortable little couch, where the unassuming proprietress sat propped against the cushions, making an attractive picture of a rather sensitive little creature in whom the spirit of youth and sentiment prevail.

"So you like my dressing room," she said, with the satisfied sense of a new and delightful acquisition. "Well, I am very susceptible to my surroundings, and can do so much better work with pretty things around me. I really think I have to have them. Even when I was at the Biograph, where we had just ordinary dressing tables, I went out and bought a box, and fixed it up with compartments and arranged other things, so that finally they fixed me up a little place in the corner with a couch.

"I am glad to get back into pictures, but I did enjoy my vacation and my trip abroad, where I did not have to think of pictures at all. Some time

I hope to be gone longer. I don't think I would enjoy travelling with the camera, because I would be thinking of my parts all the time, and that would take away the pleasure of the travel, though one might get down into the heart of the people better. When I am working I don't have much time to think of anything else. Now, I work three days every week, but the trouble is I never know just what three they will be. I don't like to play cards and such things as a good many do, but I like automobiling and all outdoor sports. When we were in Philadelphia we used to take many trips out into the country. In New York we are obliged to live a little different. We have an apartment up on Riverside Drive, where it is very pleasant. This Winter we expect to live in a hotel." At this point the telephone bell rang.

"It was from my music teacher," she vouchsafed. "I am going to take up my music again this Winter. I studied the piano five years, but I have lost it all, and I have told the teacher that I must begin all over again. I am taking up the music now as a sort of recreation, and then it cheers one up so when one gets a little glum. I know when I used to be feeling that way I would take my guitar and play and sing, until I felt all right again. I played the cornet once, but I tried it the other day, and found I could not play it any more.

"I want to go to the opera this Winter. I don't care much for Caruso. When I saw him, he came out, and you know what a little, fat fellow he is, with little short kilts up above his knees. He looked very funny." She laughed a gay, whimsical little laugh. "All he did was to sing one great long note at the end, but it took him a rather long time to get there. That was the worst of it. I saw a man in Egypt that made me think very much of him—one of these Bedouins. He was washing the floor with his bare feet and a mop. He would go along singing and scrubbing, while

the others would join in. He was twice as fat as Caruso, and made me think of him, but I thought he could sing better.

"Since I have been in New York I have not been to the theatre much. We went to see A Winsome Widow, which struck me as being rather silly. Nothing ever happened for any particular reason. One crowd marched on and sang, and then marched off again to give place for another. The motion picture might teach them something in that respect. Sometimes I think I would like to go back on the stage, but I don't believe I could stand the adverse criticism, if there should be any.

"The parts which I most enjoyed playing in pictures were The Slavey and The Professor's Ward, which, I think, were among the best parts I ever did. In The Hoyden I was just myself. Then I liked Mother Love, which I did while at the Imp. I always liked to play with Arthur Johnson. He is even funnier off the stage than on. When he gets one of those sanctimonious minister parts, which he just delights in, he keeps the whole company in a roar. He likes to 'josh' the other players, and he sometimes says the funniest things.

"But I don't like to be playing light parts all the time. It would make a variety and be a relief to play a heavy role occasionally. The censors do not seem to show much judgment in this respect. We have always tried to bring out the best possible moral in all our pictures and show the triumph of right and do clean, uplifting stories, but the censors will find some fault with them in a scene or little detail that no body would ever think of. They do not look at the whole. To my mind," and she spoke with decided feeling, "some of the vulgar farces need censoring. To go into a theatre and see a gentleman enter with torn trousers, while the others make fun of him, is not funny. It is vulgar—just like most European farces."

Miss Lawrence's views on vulgarity in some motion pictures are no doubt shared by the great majority. It is a condition in film production which fortunately is fast disappearing, and as one of the finer influences in bringing about this disappearance, Miss Lawrence deserves her full share of credit.

C. B. CLAPP.

### GOSSIP.

Gertrude Atherton, novelist, has announced that she will forego a trip to Europe in order to cast her vote in California, where she purposes to conduct an active political campaign for the Democratic party.

Bert Williams has been engaged by Florens Ziegfeld, Jr., for a chief part in The Follies of 1912, to follow A Winsome Widow at the Moulin Rouge.

Dorothy Tilley, said to be the first girl from the Philippines to enter a Broadway chorus, has signed for The Girl from Montmartre.

Mrs. Leslie Carter has accepted for production next season a new four-act drama, Myrra, by Foxhall Daingerfield, Jr., aged twenty-two years, who is visiting the actress at her Summer home, New Rochelle, N. Y.

Ned Wayburn went to Chicago last week to stage the new Lean-Holbrook musical comedy, The Military Girl.

The role of Nobody in the Drury Lane production of Everywoman will be played by H. B. Irving, son of the late Sir Henry. Patricia Collinge and Henry Wenman, of the original company in America, and Kate Rorke have been engaged to play the parts of Youth, Stuff, and Truth.

A large party of stage children was entertained Monday afternoon at the Palisades Amusement Park. Arrangements were made by William Harris, manager and treasurer of the Stage Children's Christmas Festival Fund, and Mrs. Anna V. Morrison, secretary, and the Messrs. Schenck, proprietors of the Park.



FLORENCE LAWRENCE  
In the Character Role of "The Slavey"



# THE NEW YORK DRAMATIC MIRROR

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## ADVERTISEMENTS

Rates on Theatrical, Motion Picture and Classified Advertisements will be furnished on request.

## THE EDITOR'S LETTER-BOX

Communications to the editor should always be signed with the name, initials or *nom de plume* intended for publication. In all cases, however, the correct names and addresses of the writers should accompany the letters for the private information of the editor. Write on one side of the paper, use a typewriter if possible, and be brief. In asking questions, do not expect a reply by mail. Look for it on this page.

### GIVE STOCK ACTRESSES A CHANCE.

Editor of THE DRAMATIC MIRROR:

Sir: I have read in your issue of July 24 that some of our big theatre managers were scouring the country for first-class stock actresses.

I believe you mean it, but you must have been misinformed, or kindly tell me, if this is so, why they will not listen to them when they call at their office? I am a stock actress, always working hard, hoping sometime to get in legitimate, and in several different offices when exchanging experiences with an actor or actress one will hear: "Oh don't tell Mr. So-and-So you are from stock or he would never take you." I finally asked why, and the answer I received was: "Stock actresses rattle their words so; they are so careless about their work, you know."

Indeed I did not know, and in a very feline sort of way I said so. Many of our stock actresses never have a chance to talk privately with the big men, so how can those men think we all rattle away or really know anything about us? So, Mr. Manager, tuck the money you would use for traveling expenses away down in your pocket and take notice of the little stock actress who has helped to keep a show paying forty-eight weeks out of the year. Maybe if she should hear anything but "Nothing doing to-day" you would soon learn, we are not all sing-songy, nor do we all rattle along perfectly regardless of consequences, which often mean so much to us.

V. S.

### NEW VIEW OF "TYPHOON" RIGHTS.

To the Editor of THE DRAMATIC MIRROR:

Sir: In view of the fact that certain writers have justified appropriation of another's work as a moral right by the faulty arrangement of the copyright laws of this country, or by the same logic that a pushcart may be robbed with impunity when there is no one guarding it, the following hypothetical question may be inferred from the national laws governing registration. The law says, in essence, that dramatizations, adaptations, translations, or other versions of copyrighted works, when produced with the consent of the proprietors of those works, are new pieces subject to copyright; therefore, are not all translations, adaptations or dramatizations, produced without the proprietor's consent, ineligible for registration at the copyright office? The objection may be raised that there is no international copyright for the United States as far as Hungary, for instance, is concerned, but, as far as I can ascertain, the law does not state where the copyright must be obtained upon the original work. Therefore, as Hungary, by a law of 1884, extends copyright protection during an author's life and for fifty years thereafter, any work registered there is copyrighted, and would seem, by our own laws, to make all unauthorized versions in-

eligible for registration in the United States of America. Is it not possible that on that ground, no version of The Typhoon save the authorized one may claim protection in America?

ARTHUR EDWIN KNOWS.

W. H. L. J., Toronto, Can.—Mr. Faversham is in Europe. His New York address is 1441 Broadway.

M. H. G., Bedford Park, N. Y.—The two young actresses known as Tempest and Sunshine are sisters, and came from Louisville, Ky. It is said. The names under which they are known were, of course, assumed. (2) Julia Dean, of the Bought and Paid For company, was at one time a stock woman, and was "discovered" by Mr. Belasco, after which she appeared in a number of Broadway productions.

Last week the editor replied to W. O. P. Jr., of Arlington Heights, Mass., that THE MIRROR had no information regarding the whereabouts of Rockcliffe Fellowes. In the same MIRROR on another page appeared the news that Mr. Fellowes is in the stock company at Poli's Theatre, Wilkes-Barre, Pa. It was evidently the editor's day off.

G. W. F.—The Triumph of an Empress was first produced Dec. 25, 1904, at Bridgeport, Conn., with the following roster: James E. Wilson, John T. Sullivan, Theodore Roberts, A. S. Lipman, George Paxton, Robert Rubson, Morgan Hewitt, Charles Terry, Mildred Holland, Dorothy Rossmore, Violet Rand, Rita O'Neal, Marguerite Rombeau, Willard Russell, Horace Wilbur, Percy Furlong, Walter Leighton, Geo. A. Dayton, Joseph D. Edwards, Ray Sander-son, Jeannette Connor.

L. B., Los Angeles, Cal.—The address of Mrs. H. C. De Mille, playwright's agent, is 145 West Forty-fifth Street, New York city.

J. O., Nashville, Tenn.—Jennie Joyce died at the Flower Hospital, New York city, on March 14, 1911, of pneumonia.

## LITERARY DRAMA.

(Continued from page 6.)

of reality—even had it been the fashion in Elizabeth's reign—was therefore out of the question. If Shakespeare had written the New Way to Pay Old Debts, doubtless it would have been in a diction which, in his own day at least, would have been discussed not for its graceful, stylish finish, but for its closeness to actual Elizabethan speech. Then, if the play seemed "literary" to us to-day, the inference would be merely that time has the magic power to transmute simple realism into literature. By which token Kindling and The Thunderbolt and The Easiest Way, mere realism now, may become literature in the remote future.

In the meanwhile, it seems obvious that "literary" dialogue in modern realistic drama is utterly out of place. The combination is illogical. Indeed, to both drama and literature. Not long since, I heard a well-known American dramatist read aloud, before a small but sympathetic group of fellow workers, one of his more recent plays. The author read well. He read the lines of his play as if he loved them; as indeed in most cases he had ample reason to do, for the dialogue, prose in form,

was poetic in spirit, full of fanciful comparisons, adroit alliterations, and many other kinds of poetic embellishment. One almost forgot the play in listening to the language. To tell the truth, one did forget the play in marking the style: that was the fatality of it. The play was epic, lyric, idyllic—but not dramatic. Its theme was one of power, but its treatment was utterly inappropriate. In it, to an alarming extent, literature had stifled drama. I believe the play has not yet been produced. When it is it will inevitably fail. Meanwhile—significantly enough—as a platform reading, it is a success.

The progress of playwriting to-day is manifestly toward perfection of the literary drama. We are getting to understand technique and to acquire skill in structure. We are exhibiting in our plays an increasing knowledge of human nature. But we are distinctly not adding to them any "polish of style" other than the polish of right dialogue, swift, compact, and—above all else—true to life. Let us, therefore, not trouble ourselves to deplore that our best dramatic product to-day does not happen to be also "literature," meaning poetry or any vague thing not defined. Let us be content to say of our best drama that it is simply true drama. That ought to be enough to bring us both "satisfying results and lasting honor."

## BOOK REVIEW.

YEAR BOOK OF THE VAUDEVILLE MANAGERS' PROTECTIVE ASSOCIATION. Published by General Publicity Service, Chicago, 1912.

This is a handsome little book of one hundred pages, printed in the interest of the Western Vaudeville Managers' Association and its affiliates, and it contains a great deal of interesting and very readable matter as well as lists of theatres and managers that must be of much value to those whose business relations bring them in contact with the associations mentioned. There are also numerous capital illustrations, chiefly made from photographs especially taken for this publication, showing the officers and offices of the Western managers and many of the theatres under their control. The book is beautifully printed on heavy calendared paper and is bound in substantial ornamental covers.

Chapters of more than passing interest are those detailing the inner workings of the big Western circuits and the operations of the General Publicity Service, which has devoted particular attention to the furtherance of vaudeville publicity.

## BLANEY-SPOONER CO. IN PHILADELPHIA.

In addition to the American, in which the stock will be run again, as usual, the Blaney-Spooner Amusement Company will probably soon have two other theatres in Philadelphia. Announcement is expected within a few weeks that negotiations have been completed. The American will reopen on Aug. 10, the same day that the Metropolis reopens in New York. Both will follow the usual policy, with practically the same companies. The Spooner Theatre, in One Hundred and Sixty-third Street, near the Boulevard, will probably not be completed until January. Harry Clay Blaney, general manager of the company, said that two companies would be sent out, opening Sept. 2, in One Day, a sequel to Three Weeks. One of these companies will play the popular-priced houses and the other will be seen in one-night stands. A company in The Price She Paid will also be sent out on the Co-operative Circuit, opening Sept. 2. The casts for these road organizations have not yet been selected.

## NEIL O'BRIEN'S MINSTRELS.

Oscar F. Hodge will place in the field next season Neil O'Brien and His Great American Minstrels, as the bills will read. During long association with Lew Dockstader as principal comedian, Mr. O'Brien established a following that is expected to welcome him to stardom. Mr. Hodge has organized a company of seventy people, including Billy Van, Eddie Masler, the Exposition Four, William H. Thompson, Al. Fontaine, William H. Hallett, Charles E. Wheeler, Jack McShane, Major Nowak, Pete Detzel, Doran and Strong, John Daly, George Faust, and Frank Fuhrer. There will be a large singing and dancing ensemble orchestra of twenty, and a band of thirty. The tour will begin in August.

## NEWS OF FEDERATION OF THEATRE CLUBS

Preparations for the public meeting of the National Federation of Theatre Clubs at the Berkeley Theatre on Aug. 15 are progressing satisfactorily. This meeting will be of special interest to members, as it will be the occasion on which the Federation will make public the title of the play chosen for the opening performance on Oct. 6 and the name of the author. An interesting programme is being arranged for entertainment.

The following new members have been enrolled since the last issue of THE MIRROR: Rita Welman, Eugene Walter, Arthur Riot, Alfred E. Hartell, Luther B. Anthony, Charles Stewart Booth, Mary Dale, Mrs. Lucie Lavigne Ayres, Georgia Caine Hudson, Alexander Groves, Edward J. Nally, Horace B. Mann, Henry B. Munroe, Mary Aquilth, D. A. Reynolds, George E. Crater, Jr., Mr. and Mrs. Arthur A. Rosenbaum, Loyall A. Osborne, Julie M. Lippman, and Mary Magin.

## PRISCILLA KNOWLES AND HER UNPRECEDENTED RECORD IN STOCK.

(Continued from page 5.)

hot-water bottle to the stage. "I was playing Nancy Sykes in Oliver Twist," she said, "and was suffering agonies from an ulcerated tooth. The right side of my face was so swollen that the eye was closed, but I managed to act, and what do you think happened? After the performance a man who knew nothing of the trouble complimented me on the excellent make-up!"

A first-rate story, which may be interpreted to mean that nature is ready to second Miss Knowles's art.

LYNDE DENTON.

## HUDSON PLAYERS ATTRACT.

UNION HILL, N. J. (Special).—The Travelling Salesman was well staged at the Hudson Theatre by the popular Hudson Players July 22-27, to capacity at every performance. Lynne Overman played Bob Blake in a competent manner, and Gertrude Dallas was excellent as Beth Elliott. The smaller parts were well taken care of by this competent company. The Spendthrift this week.

WALTER C. SMITH.

## THEATRICAL GOSHIP.

The score of Walter Damrosch's opera, The Dove of Peace, to be presented here in November, has already been published by G. Schirmer, of this city.

Judith Gautier, one of the authors of The Daughter of Heaven, to be presented at the Century Theatre, in this city, by Lieber and Company, next season, has decided that she will not come to this country to see her play produced, as had been announced.

Lyn Harding will remain in London for the coming season to originate the title-role in Drake.

Marie Tempest will soon appear as Pierrot in a pantomime to be offered with her present London success, At the Barn.

Henri Bernstein is in London to supervise the production there of one of his plays.

Margaret Anglin is reported to have a claim of \$3,658 against the estate of the late Maurice S. Wormser, who died insolvent two years ago. He was a broker and had acted as her agent in Wall Street transactions.

M. Agoust, ballet master at the Winter Garden, has been retained by the Shuberts to inaugurate in this city a ballet school at which a three years' course will be instituted.

Walter Connolly, who returns to the Sothern and Mariow company in September, will be leading man with the Ben Greet Players for the remainder of the Summer.

Sophie Brandt made her first appearance in Central Park with the Volpe Symphony Orchestra recently, which occasion marked the inauguration of vocal soloists in the city parks.

Thirty little stage girls were guests of the Stage Children's Fund at Willow Brook Inn, Lake Mahopac, N. Y., week before last, and as many boys replaced them last week. The Fund contemplates the purchase of the Inn as a permanent Summer home for stage juveniles.

Eric Schaffer, said to have been business-manager with Get-Rich-Quick Wallingford, shot and killed Elwanda Caynes, reputed to have been an actress, and seriously wounded William J. Free, at Allentown, Pa., in July 20. Schaffer committed suicide before he could be arrested. Rivalry for the favor of Miss Caynes caused the trouble.

Will H. Gregory, of the well-known dramatic and musical company, who has become general director of the stock company to occupy the new St. James Theatre, Boston, will make his home in Boston next Winter, and L. S. McClellan will be in charge of his New York office.

Witter Bynner has rewritten his new play, His Father's House, for consideration in Los Angeles this week by Oliver Morosco, who holds an option on it.

Captain Nat Resaler, formerly of Lancaster, Pa., who appeared in vaudeville in trick shooting, was shot three times by a negro and perhaps fatally wounded July 19 at Slab Fork, W. Va., where he is deputy sheriff. A young negro was put off a merry-go-round by Resaler, and a brother of the negro shot him three times in the back. The captain chased the latter until overcome by his wounds. From the ground where he fell the captain shot and killed his assailant.

## CURRENT AMUSEMENTS.

Week ending Aug. 5.

COMEDY—Runtz Pulls the Strings—43d week—380 to 388 times.  
FOX'S—Academy Stock co., closed July 20.  
GLOBE—The Rose Maid—15th week—115 to 122 times.  
HAMMERSTEIN'S ROOF—Vaudeville.  
KEITH'S UNION SQUARE—Vaudeville.  
PLAYHOUSE—Bought and Paid For—45th week—382 to 389 times.  
PROCTOR'S FIFTH AVENUE—Vaudeville.  
PROSPECT—Stock co. in The Wolf—10 times.  
VICTORIA—Vaudeville—Matinees.  
WEST END—Corse Fayton Stock co. in The White Star—12 times.  
WINTER GARDEN—The Passing Show of 1912—1st week.  
ZIEGFELD MOULIN ROUGE—A Widesome Widow—17th week—126 to 133 times.



## COMING SEASON OPENINGS.

Dates on Which Productions Will Open, Revised to Date.

In the list below of opening dates for city and road attractions figures are used to indicate the new and old productions. These are as follows:

- (1) First time on any stage.
- (2) First time in America.
- (3) First time in New York.

Those productions without marks do not come under any of these classifications. Following is the list:

- Putting It Over, Chicago, Ill., Aug. 1.  
Hattie Williams and Richard Carle (The Girl from Montmartre), Long Branch, N. J., Aug. 1.  
(2) The Merry Widow Remarried, Chicago, Ill., Aug. 4.  
(3) Hanky Panky, New York city, Aug. 5.  
The Red Rose, Halifax, N. S., Aug. 6.  
(1) Fine Feathers, Chicago, Ill., Aug. 10.  
The Shepherd of the Hills, Chicago, Ill., Aug. 11.  
(1) The Military Girl, Chicago, Ill., Aug. 12.  
The White Slave, Pittsburgh, Pa., Aug. 12.  
(3) Just Like John, New York city, Aug. 12.  
Thomas E. Shea, Erie, Pa., Aug. 12.  
(3) The Merry Countess, New York city, Aug. 15.  
The Million, Springfield, Mass., Aug. 15.  
The Heart Breakers, Kansas City, Mo., Aug. 17.  
Dustin Farnum (The Littlest Girl), Chicago, Ill., Aug. 17.  
The City, Chicago, Ill., Aug. 18.  
(2) The Count of Luxembourg, Atlantic City, N. J., Aug. 19.  
(3) Ready Money, New York city, Aug. 19.  
Ethel Williams, Pittsburgh, Pa., Aug. 19.  
(3) The Master of the House, New York city, Aug. 19.  
The Volunteer Parson, Washington, D. C., Aug. 19.  
Dave Lewis (Don't Lie to Your Wife), Des Moines, Ia., Aug. 22.  
The Common Law (Co. A), Long Branch, N. J., Aug. 22.  
Within the Law (No. 2), Ottawa, Ill., Aug. 25.  
Tantalizing Tommy, Grand Rapids, Mich., Aug. 25.  
The Rosary (Southern), West Baden, Ind., Aug. 25.  
The Girl in the Taxi, Chicago, Ill., Aug. 25.  
Fiske O'Hara, Hammond, Ind., Aug. 25.  
The Pink Lady, New York city, Aug. 25.  
Julian Eltinge (The Fascinating Widow), Atlantic City, N. J., Aug. 26.  
The Common Law (Company B), Asbury Park, Aug. 26.  
The Common Law (Company C), Easton, Pa., Aug. 26.  
Madame Sherry (Company A), Troy, N. Y., Aug. 27.  
The Girl in the Taxi (Eastern), Mount Vernon, N. Y., Aug. 30.  
William Farnum in The Littlest Rebel, New York city, Aug. 31.  
Madame Sherry (Company B), Mount Vernon, N. Y., Aug. 31.  
(1) The Call of the Heart, Chicago, Ill., Sept. 1.  
The Rosary (Circuit), Battle Creek, Mich., Sept. 1.  
The Rosary (Coast), Aurora, Ill., Sept. 1.  
The Rosary (Eastern), Streator, Ill., Sept. 1.  
The Rosary (Western), Alton, Ill., Sept. 1.  
A Romance of the Underworld, Rockford, Ill., Sept. 1.  
The Divorce Question, Waukegan, Ill., Sept. 1.  
Oliver Twist, Chicago, Ill., Sept. 1.  
The Bird of Paradise, Chicago, Ill., Sept. 1.  
The Garden of Allah, Chicago, Ill., Sept. 2.  
(3) The Herfords, New York city, Sept. 2.  
(1) The Ne'er Do Well, New York city, Sept. 2.  
The Talker, Philadelphia, Pa., Sept. 2.  
Thomas W. Ross (The Only Son), Cincinnati, O., Sept. 2.  
(3) Within the Law, Buffalo, N. Y., Sept. 2.  
George Arliss (Disraeli), New York city, Sept. 2.  
(3) Rachelors and Benedicts, New York city, Sept. 2.  
Al H. Wilson, Baltimore, Md., Sept. 2.  
The Common Law (Southern), Savannah, Ga., Sept. 2.  
Madame Sherry (Company C), Rochester, N. Y., Sept. 2.  
Madame Sherry (Company D), Richmond, Va., Sept. 2.  
Madame Sherry (Company E), Huntington, Pa., Sept. 2.  
The Girl in the Taxi (Middle West), Stroudsburg, Pa., Sept. 6.  
The Rosary (Central), Chicago Heights, Ill., Sept. 8.  
The Fortune Hunter (Coast), Decatur, Ill., Sept. 8.  
An Astor Romance, Philadelphia, Pa., Sept. 9.  
The Yankee Prince, Baltimore, Md., Sept. 9.  
The Littlest Rebel (East and New England), Akron, O., Sept. 9.  
The Woman Haters' Club, Waterbury, Conn., Sept. 10.  
(2) Milestones, New York city, Sept. 16.  
The Concert, New York city, Sept. 16.  
(3) The Governor's Lady, New York city, Sept. 17.  
(3) A Scrape of the Pen, New York city, Sept. 26.  
Milestones, Chicago, Ill., Sept. 23.  
Gypsy Love, Trenton, N. J., Oct. 10.

## Outdoor Amusements

## ELKS HAVE WEEK'S CARNIVAL.

WASHINGTON, D. C. (Special).—Washington and Alexandria, Va., lodges of Elks have joined in a carnival week July 29-Aug. 5 at Luna Park. A band of forty musicians are giving operatic concerts in the pavilion every afternoon and evening and other professional entertainers at the park are contributing to the entertainment of the Elks.

JOHN T. WARDE.

A crowd estimated at fifteen thousand saw the Hagenbach-Wallace Circus when it visited Hammond, Ind., July 22.

## BILLING BATTLE IN IOWA.

WEBSTER CITY, IOWA (Special).—The Hagenbach-Wallace and Two Bill shows are certainly having a big billing battle through Iowa just now. The Hagenbach-Wallace aggregation crosses the State over the Illinois Central in August and the Two Bill Show covers this territory in September. The Cody-Lille outfit dated its stands across Iowa first. The week following the advance agent of the Hagenbach-Wallace Circus dates that show across the State for the same stands as dated the previous week by the Two Bills. The former exhibits in Webster City Aug. 7 and the latter Sept. 3. The Two Bills has already covered the city with cloth banners, as, indeed, they have every stand across the State.

GEORGE C. TUCKER.

## NEW SUMMER PARK.

The Airdome, Montreal, a new pleasure garden on the site of the old art gallery on Phillips Square, was opened last week with a band concert, moving pictures, and vaudeville. Sohmer and Domino parks are doing good business.

## TO BUILD PUBLIC STADIUM.

SPOKANE, WASH. (Special).—The Park Commission of Spokane has announced plans for a public stadium near the business center, to seat 10,000. Later it will be enlarged to accommodate 40,000. It will be used next summer for public concerts of an artistic nature and will provide a suitable place for important civic entertainments and gatherings.

W. S. McCREA.

## SHOWS PLEASE IN GLENS FALLS.

GLENS FALLS, N. Y. (Special).—Young Buffalo Wild West and Colonel Cummins Far East was the attraction at Glens Falls, N. Y., July 22. Both afternoon and evening there were capacity audiences. Young Buffalo received an ovation, and one of the best features of the performance was the trick shooting of Annie Oakley. The Prairie Idyl and Nebraska Hill Show exhibits at Fort Edward, N. Y., July 31. The Monarch Greater Shows were seen in Glens Falls July 22-26. They gave satisfaction in every respect.

FRANK M. BURNHAM.

## AT LOUISVILLE PARKS.

In an amusement way Louisville, Ky., is dead, except at the open-air places, Fontaine Ferry Park and Riverview Park. At the former band concerts by Natiello's Band please a large attendance and the vaudeville bill offered in the pavilion is of the best and changed weekly. At Riverview a stock company of more than ordinary ability draws well twice daily. Romantic Mary was the play presented July 21-27. Bon-Philippini and his Band meet with favor, as does Suzanne Lehmann, a soprano soloist.

## OUTDOOR NOTES.

Young Buffalo's Show will visit Bellefontaine, O., the second week in August. Capitol Beach, Lincoln, Neb., has added free vaudeville to its already long list of attractions.

Ed. Sheffer and Clarence Hancy have joined the Bentz Brothers' Circus. Emmett Splash, who was injured while here with the Harnum and Bailey Circus, is again able to be about, and is at his home, East Liverpool, O.

Sig. Sautelle's Circus visited the Arena in Herkimer, N. Y., July 26.

Two rattlesnakes, shipped to this city to join a circus, got loose in an Erie Railroad express car near Buffalo on July 22 and evicted the express messenger. The car was locked and notice sent ahead to New York. When the train reached Jersey City Curator Ditmars, of the Bronx Zoo, was on hand to capture the serpents. He got them all right, but several chickens that had been fellow passengers had disappeared completely.

The Sells-Floto Circus gave two performances in Spokane, Wash., July 29, 30.

Creator and his band drew capacity audiences at Delmar Garden, St. Louis, Mo., July 14-20.

The Golden Potlatch in Seattle, Wash., July 15-20, was celebrated with great enthusiasm. Parades, water fests, aviation exhibitions, and fireworks were among the

chief features. The festivities attracted a large number of visitors to the city. Sells-Floto Circus 15, 16 drew a large attendance at each of its performances, and the side shows were well patronized.

Freebody Park, Newport, R. I., under the management of Charles E. Cook, is drawing a large attendance this season.

The usual large crowds continue to patronize the Hippodrome, Pittsburgh, Pa. The bill during the week of July 22-27 was pleasing, the headliner being La Ballet Classique. For the present week John Robinson's Elephants is the headliner. On the same bill are the Four Londons, Max's Circus, Four Stewart Sisters, Escorts Wentworth, Vesta and Teddy, Ben Meyer and Brother, Gene Mueller Troupe, Paul Stephens, Roscoe's Dogs, and others.

## ODDS AND ENDS.

Thomas J. Quigley, Western manager for M. Witmark and Sons, was granted a divorce on July 19, by Judge Stough in the Circuit Court, Chicago, Ill., from his wife, Martha G. Quigley. Edward J. Ader represented Mr. Quigley.

S. E. Poll has announced that he will soon commence the erection of a new theatre at Waterbury, Conn., with a seating capacity of 2,500.

Karl Hobbitts intends to build a Hippodrome seating 3,000 people in Birmingham, Ala., to be used for vaudeville.

A theatre to be called the Coliseum is to be erected by the United Amusement Company in Detroit, Mich. Work on the new theatre will be begun as soon as the buildings now occupying the site have been removed. The company has taken a fifty years' lease of the property.

At the Wandamere open air theatre, Salt Lake City, a creditable performance of The Mikado was given July 8-13. Winifred Smith, Virginia Shannon, and Virginia Duncan were very clever as the three little maids. M. J. Brines, Howard Anderson, Sidney Cox, and Barbara Eldredge were each satisfactory. Mrs. W. H. Cunningham had charge of affairs, a percentage of the receipts going to the Free Kindergarten.

The musical part was under the direction of Squire Cook, musical instructor of the University of Utah.

Mr. and Mrs. Carl Eckstrom are entertaining a house party at Meadow Wood Farm, their country home in the Berkshires.

William Lorenz is spending the summer at Sound Beach, Conn., and will rejoin Kismet in September.

Theodore Liebler, Jr., took his only vacation of the season when he spent the week end at Port Pleasant on the Jersey coast.

Diane Oste, one of the Ziegfeld beauties in A Winsome Widow, left for Newport on July 27 for a week's vacation. Miss Oste is engaged for the new Ziegfeld production, The Follies of 1912.

Guy M. Morville, manager of the Boston Theatre, has been granted a divorce from his wife, Ruth De Mar, in the Circuit Court, Chicago, Ill., by Judge Stough. Mr. Morville was represented by Edward J. Ader, the Chicago theatrical lawyer.

The Sisters McConnell are spending a few weeks' vacation at South Haven, Mich. Their father is negotiating with Gus Hill for their services next season.

Mitchell Ingraham goes with Julie Ring in The Yankee Girl, now rehearsing in New York.

Oliver P. Newman, the Washington newspaper man, has completed his dramatization of his story, "The Fortunes of the Sun," which appeared recently in the Saturday Evening Post. It is said that it will be produced by Cohan and Harris this fall.

Recently returned to New York from a rest at Nantucket are C. E. Cook, press representative for David Belasco; W. G. Smythe, Mr. and Mrs. Robert Hilliard (Harriet Ford), and Mrs. Henry Miller and daughter, Agnes.

Tom Waters, having returned to his home, Shenandoah, Pa., after a season's tour, was the guest of the local Lodge of Elks on July 23, when they presented to him a gold-mounted ebony cane appropriately inscribed. He entertained the brethren with a pianologue.

Sallie Fisher has signed a long term contract under management of A. H. Woods. He intends to produce a number of musical plays in November, and has turned over to Miss Fisher the manuscripts of three that she may take her choice. Her last Broadway appearance was with George M. Cohan in the revival of Forty-Five Minutes from Broadway. Before that she was in Modest Susanne.

Douglas J. Wood has been re-engaged by Wagenhals and Kemper for The Greyhound, with which the Astor Theatre will open early in August. Later in the season Mr. Wood will appear in a new play under the same management.

J. R. Lorraine is back in town, having closed with the Severin De Ivey Players in Pittsfield, Mass.

Tommy Dare, one of the original Dare Brothers acrobats, is ill in Bellevue Hospital, where he has just undergone an operation. His appendix will be removed this week, when the doctors hope for his ultimate recovery. He is the husband of Leona Dare, James J. Corbett and many other friends are looking after him, while his brother, George, is a constant visitor.

William J. Dean, general stage director for David Belasco, returned to his office last week after a vacation in Maine.

Glaskill and MacVitty have engaged for

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**VADERS, HENRIETTA**

At Liberty. Eastman Hotel, Mt. Clemens, Mich.

The Shepherd of the Hills: Margaret Langhorne, John Thorn, Don Merrifield, Lawrence Williams, Alma Russell, Leighton I. Starch, and Joseph Kelvin. The play will be staged by Hugo B. Koch and will open at the Imperial Theatre, Chicago, on Aug. 11. Edwin Clark will manage the company, with Oliver Martell in advance.



## THE CALLBOY'S COMMENTS

### A BIT OF LACE.

How fair my lady is to-night,  
How sweet her lips, her eyes how bright,  
How radiant withal her face  
Kushrined within its nest of lace!

All glorious the golden hair  
That lights her presence everywhere;  
All beautiful the elfin grace  
That shows above the fluffy lace!

So captivating is the smile  
Which holds my heart in thrall the while,  
All memories it must efface  
When beaming o'er that veil of lace.

A thousand on the stage might act,  
Yet only one mine eyes attract—  
I see naught but one fairy face  
That nestles in a whirl of lace.

Ah, great things once I'd dreamed to be  
If but the chance were given me—  
Now, 'twere enough to take the place  
Of just a little bit of lace.

Louis Mann spends his vacation near the quaint hamlet of Shandaken, N. Y., with its cow pastures, town pump, and droll villagers. The actor's nearest neighbor is Shag Roastan, who took great interest in the player as soon as he arrived.

"So yer an actor, eh?" he asked.

"Indeed, 'tis true," replied Mr. Mann.

"Good one?"

"I'm the greatest living exponent of histrionic art."

"Well, you gotta go some to beat a actor I seen in a show one time," said Shag.

"So? Who was he, pray?"

"I disremember his name," said Shag, switching his guld to the other cheek, "but I seen him with my own eyes turn a back somersault on top of a horse that was runnin'."

It is a matter of more than passing note that Marion Fairfax, who diverted us last season with her capital comedy, The Talker, has completed another dramatic effort described as "a play entitled Work." 'Twill be interesting to see how Miss Fairfax handles this peculiar combination. To see some plays is assuredly work, or, rather, it is no play to see some plays. And just fancy what chances the authoress takes in giving the flippant dramatic critics such an alluring opportunity for writing the so-called "clever" sarcasms that so delight their alleged souls. One can almost see them now rushing for their fountain pens to jot down the line, "All work and no play."

Truly Miss Fairfax is brave in offering an opening of this sort. Let us hope that her latest composition, if actually produced under the announced title, will be so irresistibly all right that it will fool the smart writers and spike their guns effectually.

The custom of sending out "scouts" to seek for talent in the tall timber has been a regular department of the baseball industry for sundry years. While, of course, theatrical managers have always done more or less of the same sort of thing, the present Summer seems to have developed more extensive and more systematic operation in this line. Nor is the current search exclusively devoted to attempted discoveries of the hiding places of genius, of future leading people or of incomparable vocal endowment.

Several managers engaged in purveying productions that involve large choruses are said to have sent out carefully organized corps of "scouts" to round up a coterie of promising country beauties calculated to astonish Broadway. The appointment of emissaries thus to take to the woods and gather in any likely chorus girls now running wild seems to be a proposition of practically unlimited possibilities. And might it not have proven fortuitous to have selected the "Boy Scouts" for this arduous—yet not utterly uninviting—occupation? Some of them should be able to qualify, and uniforms, even of khaki, have been said to possess exceeding fascination for the fair sex.

William Faversham has written for the Green Book Album an essay upon the autocrats of the box-office, and there prevails in certain sections a notion that these gentlemen are not always consumed by desire to do the best in their power in behalf of patrons. Similar aspersions are customarily cast upon pretty nearly every class of men whose duties require them to attempt to please a whole assortment of variegated humanity. Time was when I regarded box-office men as persons who, in malice aforethought, had knowingly and despitefully arrayed themselves against all other mankind. But that was before they were called "treasurers"—before I came to know some of them personally and to learn from their own lips that their lot is far from a happy one, that they actually always mean well toward everybody, and that they are invariably more sinned against than sinning.

Last week I quoted Eleanor Henry's "Don'ts" for chorus girls. Now, in behalf of the long-suffering, dreadfully misrepresented treasurers, here is another series of "Don'ts" evolved by Eugene Quigley, chief box-office man at the Colonial Theatre, Chicago, where The Merry Widow Remarried is announced for next Sunday:

1—Don't ask for first row at 8.15 P.M.

2—Don't crowd in at front of the line.  
3—Don't think you are entitled to a pass because you know the treasurer's name.  
4—Don't use the old eyesight gag for good seats—get a new one.  
5—Don't leave your change at the window—some one may take it.  
6—Don't blame the treasurer if you can't see—blame the post.  
7—Don't ask the man in the box-office if the show is good—he's crazy like a fox.  
8—(For men). Don't blame all the eye and ear troubles on your wives.  
9—(For women). Don't depend too much on the big smile for good seats.  
10—Don't figure that the treasurer is a mind reader—tell him what you want and when, and it will save time.

To which one might add an eleventh commandment: Always come around at rush hour and keep the line waiting while you quibble over seats for two weeks in advance. Wonder what would be the appearance of a set of "Don'ts" compiled by the stage door man for a Broadway production with a beauty chorus! Perhaps prudence might forbid it to appear at all.

THE CALLBOY.

### ALL HIGH CLASS OFFERINGS.

BROOKLYN, N. Y. (Special).—Managers of the Brighton Beach and Coney Island theatres have waged war against each other in the way of high-class offerings. Last week's bill at the New Brighton Theatre was one of the best offerings in years, and the same thing may be said of the bill at the Brighton Beach Music Hall, with Henderson's equaling its standard. Capacity houses all week is the reward for their splendid efforts.

Clark and Hamilton, English musical comedy stars, are another of Manager David Robinson's finds. They are newcomers in New York and made their first appearance on Monday. So pronounced was the success of these artists that the management immediately billed them as headliners for the coming week. Their popularity should rival that of our greatest American vaudeville stars. Josie Heather, a dainty English song bird with a budget of wholesome songs, easily won the favor of the New Brighton patrons. Sidney Drew and company, with O'Brien, Havel and company, comprise the dramatic offerings of the bill. Tempest and Sunshine, recently from the Winter Garden, and numerous other acts made up the rest of the programme.

Gus Edwards in his Song Revue of 1912 revived his popularity among the patrons of the Brighton Beach Music Hall with his clever bunch of juvenile singers and popular songs. Bonita and Lew Hearn, the popular attraction of the former week, was retained by Manager Charles Breed. Maude Lambert, with Ernest E. Hall, the Old Homestead Octette, Cliff Gordon, and other acts with headline qualities made up the popular week's offering.

Belle Baker unquestionably carried away the honors at Henderson's Music Hall. She proved as popular as ever with the patrons of that place and was compelled to respond to encores time and again. Ryan, Richfield and company provoked plenty of laughter in their comedy skit, Mag Haggerty, Osteopath. Hardeen, billed as the Hand-cup King, mystified the audience with his novelty feats. Frank Coombs and Ernest Aldwell were more than pleasing, as was Oscar Lorraine, the soloist.

Valeska Suratt tops the bill at Morrissey's Theatre in Rockaway Beach. She still continues to entertain in her fanatical way—the orchestra leader being due for his share of the abuse. Joseph E. Howard and Mabel McCane scored in their repertoire of clever songs. Lyons and Yocco as usual never fail to entertain with their entrancing music. Harry Breen and Joe Jackson were also included in the bill.

Francis Hall, a female impersonator, ran away with the race at the De Kalb Theatre, as far as popularity was concerned. He wore several new creations and had the audience guessing as to his sex during his rendition of several popular songs. Others on the bill were Earl and Mack, Lebow Crystal and company, the Three Juggling Millers, and Della Stacy.

J. LEROY DRUG.

### AMERICAN WOMEN'S BAD TASTE?

An Italian Costumer, Emma Francesconi, Criticizes American Women for "Loud" Colors, Top-Heavy Hats, and Tight Skirts.

Interesting views of American women in general and actresses in particular are expressed by Emma Francesconi, who came from Italy to begin work on costumes for The Daughter of Heaven. She will be the personal representative of Carramba, the famous Italian costumer, in preparations for the Liebler and Company spectacle, and naturally she is an authority on styles, both of stage and street. She says that the American women she has seen in Broadway, Fifth Avenue, and on the drives have beautiful figures, but they do not always know how to dress them. Both in lines and colors they are extreme, and those in the theatrical section are perhaps too striking.

That is what a representative of THE MIRROR gathered from a conversation with Miss Francesconi through Mrs. Scott, her friend and interpreter. The visitor is young, attractive, and, so far as a mere man could judge, she was charmingly gowned in a costume of subdued brown. In criticizing, she hastened to add that she had been in New York only a few days, and, of course, her observation had been limited to people about the city at this time of the year. In her expression: "Your American women with their beautiful figures do not

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pay enough attention to lines. For example, many slender women wear the tight skirts of fashion regardless of how they look in them. They would do much better to wear skirts a trifle fuller. Over in Paris and Italy the women are wearing fuller skirts now, anyhow.

"As for colors, you do not have a proper conception of harmony. The colors you wear are often glaring, the blues too blue and the reds too red, without any suggestion of fine tone. Why, even in Italy, where the atmosphere makes colors so bright, with our sky that famous blue, the women are very careful to avoid anything pronounced. The women of fashion wear graceful half-tones such as a golden brown, and the lines of their costumes are also more graceful. The women of America wear too much on their hats, too much of a load. In our country there is no trimming on the hats other than aigrettes."

Miss Francesconi, however, said that she did not wish to be finding too much fault. She likes America, the only drawback being that she cannot make progress fast enough with the language. To date she has not visited a theatre, but she hopes to go soon.

### SHUBERTS' BOSTON ANNOUNCEMENT.

BOSTON, Mass. (Special).—This week finds Boston with but one regular theatre open, the Majestic, where Nance O'Neill is having a most successful engagement of a few weeks with Lindsay Morrison's stock company. All of last week the house was crowded for Sudermann's Magda, one of Miss O'Neill's best parts. This week the play is a revival of Leah the Forsaken.

At the Bijou the Mardi Gras Ball continues to reveal itself a most unusual and pleasing little operetta. There are also the usual good pictures.

The Durbur in Kinemacolor is continuing to establish a remarkable record for an entertainment of its kind at Tremont Temple.

Much of our theatrical pleasure nowadays is derived from a look forward to next season. The Shuberts have just announced the list of the year's attractions at the Majestic and the Shubert. Among the most interesting offerings appear Sothorn and Marlowe in Shakespearean repertoire, Margaret Anglin in a repertoire of new plays, William Faversham and a star cast in Julius Caesar, Little Boy Blue, Walter Damrosch's new comic opera, The Dove of Peace, for its first performance; Charles Klein's The Ne'er Do Wells; the all-star Gilbert and Sullivan revivals; the Whip, the successful Drury Lane melodrama; Bunty Pulls the Strings, Bought and Paid For, Walker Whiteside in The Typhoon, Annie Russell in a repertoire of old English comedies; The Million; a return engagement of Sumurun, and the dramatization of Louisa Alcott's Little Women. There are a good many other attractions, and altogether the list is a most promising one.

FORREST LEARD.

### AWFUL DOINGS IN LOS ANGELES.

Nat Goodwin and Florence Roberts Not Now on Speaking Terms.

An appalling disaster is reported to have occurred at the Hotel Alexandria, Los Angeles, on July 12, with the result that Florence Roberts and Nat C. Goodwin don't speak now. The amazing sequence of events which brought about this most unhappy condition is a matter to contemplate in fear and trembling. Miss Roberts, it appears, engaged for herself a beautiful colonial suite at the hotel aforementioned. Being aware that the hostelry did not permit lower animals in guests' rooms, the actress suborned an obliging bellboy to smuggle into her apartments the high-priced Angora cat of which she is excessively fond and intensely proud. The boy, for a liberal consideration, contracted further to sneak the cat to the roof each day to take the air and enjoy the gorgeous view.

The conspiracy worked famously until the fateful day already bespoken. Upon that momentous occasion, Mr. Goodwin blew in from the beaches, and, registering at the

same hotel, was assigned to a suite adjoining Miss Roberts's and equally colonial. Now, it may not be generally believed, but Mr. Goodwin's abhorrence for cats amounts almost to frenzy, and when it comes to Angoras his fury rises to unimaginable intensity. Thus it was that the storm broke. The bellboy, having duly aired Miss Roberts's feline protegee as per agreement, absent-mindedly steered it into the wrong apartment. Mr. Goodwin was out at the time but, when he returned to encounter the stranger in his room, the roof is said to have been lifted at least a foot and a half by the ensuing explosion.

By some superfeline stratagem the cat eluded the actor's malevolent attack, escaping precipitously into the hall, where it was corralled by the hotel people and banished to the basement with the coal and the ash cans. Nor would they heed the actress's tearful appeals for her pet's liberty, and once again the roof was raised. Thus it has come to pass that Miss Roberts and Mr. Goodwin meet as strangers now, and have asked for rooms as far apart as possible, even if not quite so colonial. The bellboy is looking for another job, and the cat sighs for the fresh air and the lovely view.

### CELEBRATING THE FOURTH AT SEA.

That the Fourth of July might be properly celebrated, Mrs. Charles E. Sasseen, wife of the manager of the Grand Opera House, Galveston, Tex., arranged a concert for the benefit of the passengers on board the steamship *Orville*, that reached New York from New Orleans, La., July 8. Mrs. Sasseen is a well-known vocal instructor and church singer in Galveston. Three members of the Constantine Opera company, of New Orleans, Roberto Corruccini, basso; Salvatore Giordano, tenor, and Giuseppe Angelino, director, took part in the programme given on the evening of the Fourth, as did Mrs. Walter Campbell, of Dallas, Tex. Judge Monros, of the Superior Court of Louisiana, read the Declaration of Independence. Mr. and Mrs. Sasseen are at present in New York.

### CHICAGO SAVES ON LITHOGRAPHS.

Chicago managers have entered into an "anti-lithograph" agreement. They have arranged that no advertising will be displayed in public places, except on established billboards. The explanation is that economy requires that the issuance of tickets in exchange for the display of posters and boards be stopped, and that the sale of these to scalpers furnished a stock in trade that aroused public resentment.

### FINE ARTS THEATRE IN CHICAGO.

CHICAGO, Ill. (Special).—This city is to have a Fine Arts Theatre in the Fine Arts Building, 410 Michigan Avenue, now called Music Hall. Instead of a repertoire company, the Chicago Theatre Society will give financial support to companies of reputation to play at the Fine Arts Theatre. By arrangement with Winthrop Ames his productions at the Little Theatre of New York will be seen at this house, which probably will open Oct. 14 with Mr. Ames's production of Schnitzler's Anatol. Later are expected his productions of Rutherford and Son and The Pigeon. Negotiations are also in progress with representatives of Miss Horniman's Repertory company of Manchester, England, the Irish Players, and Sicilian Players.

H. C. BAKER.

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# STOCK COMPANY NEWS



## THIS DEPARTMENT BELONGS TO CORRESPONDENTS

No publication in the country has a stock company department on a par with *The Mirror's*. This is not a boast, but a fact. Each week it contains more news concerning stock houses, stock players, and plays being produced in stock than can be gleaned from any other medium.

But we are not satisfied.

We will not be satisfied until it includes all the news. Every city, town, and hamlet in the United States and Canada that supports a stock company should be mentioned in *The Mirror's* each week.

This department belongs to *The Mirror's* correspondents. It is their work that has made it the best in the country, and it is to them that we look for its improvement. Every bearer of a *Mirror* credential should turn to this section of the paper with a feeling of personal interest. If it is good, the credit belongs to him; if it is at fault, he should write to the correspondence department, which is the clearing house for news.

*The Mirror* has many hundred wideawake correspondents on its list, and they are highly valued. They should be a network of live wires stretching from Forty-fifth Street, New York, to every part of this country and Canada. Dead wires are worse than useless. They are in the way. Unfortunately there are some dead wires in the network.

We have received letters from managers of stock companies in cities and towns, asking why mention of their performances was omitted. In some cases we find that *Mirror* representatives have been appointed. These are dead wires. In other places we are without representation. The result is the same, and until we have selected suitable correspondents, news from managers of companies that have been overlooked will be welcomed. We wish to show no favoritism.

Another word to those live wires about the department they are making. Stock companies are increasing in number and importance. They give to thousands of people their only dramatic entertainment, prominent actors are included in their casts and worthy plays are staged. At the present moment stock occupies a big place in American theatricals, and it is growing bigger.

Get together and make this department the biggest feature of the paper.

THE STOCK MAN.



BLANCHE HALL

As Luana in "The Bird of Paradise," to Head Stock in Des Moines

### ORPHEUM THEATRE SUBLEASED.

Anthony Michel to Install Stock Company in Jersey City.

JERSEY CITY, N. J. (Special).—A most important theatrical deal has been consummated here. Anthony Michel, a well-known real estate operator, has subleased the Orpheum Theatre here from Charles E. Blaney and his associate lessees, and will open the house Sept. 2 with what promises to be one of the best stock companies in the country. Mr. Michel really inspired the building of the Orpheum Theatre by the Phoenix Realty Company, the owner. When the theatre was first thought of it was the intention of Mr. Michel that the building company should itself run the playhouse, but after the operating company had finally been organized there was a division of opinion as to the advisability of the company going into the theatrical business itself, and the choice of tenants fell to Charles E. Blaney and his associates. The company is now being organized, and Richard A. Wolff, for nineteen years stage carpenter of the Bon Ton Theatre, has been engaged to take charge behind the curtain. Two engagements for the company already have been made. W. J. Kelly as leading man, and Wright Huntington as stage manager. As the house is only two years old, a thorough cleansing and new carpets will be the only renovation necessary. WALTER C. SMITH.

### STOCK COMPANIES IN NEW YORK CITY.

Corse Payton's Stock company at the West End Theatre supported Priscilla Knowles as visiting star last week in *The Eastward Way*. Miss Knowles's fine portrayal of Laura Murdoch is familiar and was very heartily applauded. Claude Payton, William A. Mortimer, William Holden, Edna Earle Andrews, and Jimmie Jameson performed the other roles satisfactorily. This week, Minna Phillips heads the company in *The White Sister*. Beatrice Morgan follows in *The Bishop's Carriage*. The automobile to be given by Corse Payton to the leading woman voted most popular by his patrons is exhibited in the theatre foyer.

An excellent performance of *The Woman in the Case* was offered last week by the Prospect Theatre Stock company. Irene Timmons, Paul McAllister, Cecil Owen, and Harmon MacGregor scored especially. The others, all most efficient, were Richard Gordon, Elbert Benson, James Harris, Henry Macready, Margaret Lee, Lillian Niederauer, Madelyn Delmar, and Florence Carrette. This week, *The Wolf*.

### PRESENTING NEW PLAY.

INDIANAPOLIS, IND. (Special).—The Murat Players resumed their season at the Shubert Murat July 22, presenting *Iris*, after a week of *The Climax*, when two players, who had toured in the road production, Florence Webber, of this city, and Carl Christy, who came from Boston for the performance, were featured. The Climax established a record week of the stock season and could easily have run a second week. Florence Rockwell gave a sincere and spirited performance of the name part in *Iris* and was well supported by Robert Whitworth, who brought out the despicable

traits of Maldonado with much success. Edward Langford was mainly and convincing as Trenwith; John Cumberland scored as Harrington, and Lillian Keller and Catherine Calhoun pleased in smaller roles. A new play, *The Ambition of Marjorie*, by John Cumberland, a member of the company, is being presented this week. PEARL KIRKWOOD.

### T. E. SHEA ENGAGES ACTORS.

Jack Amory and Jack Warner, both members of the Wright Huntington Stock company, have signed with Thomas E. Shea for the coming season. Mr. Amory is a comedian and Mr. Warner a juvenile actor. William Jeffries, another member of the Huntington stock, has been placed with A. H. Woods for next season, by Mr. Shea.

### STOCK POPULAR IN HAMILTON.

HAMILTON, CAN. (Special).—The Temple Stock company inaugurated a season of stock at the Temple Theatre in May, and are meeting with gratifying success. Bertha Mann and Jack Higney are playing leads, and in the company are Bert Robinson, William E. Blake, John Fenton, Mitchell Lewis, Elsie Hitz, Betty Farrington, Margaret Lotus, E. C. Hunt, Samuel Godfrey, Milton Bromley, and John Gordon. The opening bill, *A Woman's Way*, broke all records, and was followed by *Wildfire*, *The Squaw Man*, *Gris*, *The White Sister*, *A Gentleman of Leisure*, *The Dawn of a Tomorrow*, *The Prince Chap*, *Arizona*, *Charley's Aunt*, and *The Road to Yesterday*. The stage is under the direction of A. J. Edwards, and Seymour D. Parker is the scenic artist. WALTER S. STOVER.

### MAE LA PORTE STOCK COMPANY.

After closing a successful season at Zanesville, O., Mae La Porte and her stock company opened their fifth season in Ohio, July 20. They will play fair dates for ten weeks. Other Central States will be visited later. Manager McEnroe has secured interesting plays, and many members of the company who have become popular during the past three years have been retained. Sam La Porte and Addie Caldwell joined the company at Piqua, O.

### ANOTHER PLAY BY CARVER.

Charles Carver, a popular actor with the Vaughan Glaser Stock company at the Temple Theatre, Rochester, N. Y., has a new play to his credit called *The First Law*. Rumor says it will be the starring vehicle for a well-known actress whose name is withheld. Adelaide Thurston is considering *My Lady of the South*, one of Mr. Carver's earlier plays, as her offering for the coming season. Other successful works by the actor-author are *At the Mercy of Tiberius* and *Home, Sweet Home*. Mr. Carver finds time to act as well as write, and there is talk of his organizing and heading a company in Rochester.

### FOURTEEN STATES REPRESENTED.

LYNCHBURG, VA. (Special).—Latimore and Leigh Players at Rivermont Park

Casino, Lynchburg, are now in their tenth week, producing popular plays to capacity houses. The cast represents fourteen different States: Fred Cantway, Illinois; Edwin Hale, Virginia; G. Volney, Ohio; W. Curtis, Pennsylvania; Andrew Desmond, North Carolina; Richard Walling, California; C. W. Lammers, Indiana; W. Woodall, New York; W. W. Richards, Missouri; Ella Kramer, West Virginia; Marie Latimore, Texas; Olga Worth, Wisconsin; Jeanette Norland, Tennessee; Katherine Goorman, Kentucky. Manager Latimore is well pleased with the patronage of Lynchburg and says this season's receipts are away above last year's on the same date. Edwin Dale, while playing with Latimore and Leigh, is stopping at his summer home at Lynchburg. EDGAR M. SHANER.

### BLANCHE HALL TO HEAD COMPANY.

After a vacation spent with relatives at Vinita, Okla., Blanche Hall will become leading woman of the Princess Stock company, to open in Des Moines, Iowa, Aug. 25. Miss Hall is an actress of marked ability. She played Luana in *The Bird of Paradise* during the last two weeks of its run in New York, and during the early part of the summer was leading woman with Poll's company at Bridgeport, Conn., which she left to take a much-needed rest.

### ORPHEUM PLAYERS THE ATTRACTION.

MONTREAL (Special).—The Orpheum Players at the Orpheum Theatre gave an excellent performance of *The Girl with the Green Eyes* July 18-20. Lillian Kemble scoring in the leading role. They produced *Alias Jimmy Valentine* 22-27 and gave the best all around performance of the season. Charles Mackay was capital in the title role; Alsworth Arnold did a clever piece of work as Doyle, the detective; William Webb, as Avery, and Stuart Fox, as Reddy, both gave good performances, and a couple of neat character sketches were given by Richard Ogden and Gerald Rowan. Miss Kemble made a charming heroine and Paul Kelly and Cathleen Carroll in the children's roles were excellent. W. A. TREMAYNE.

### MISS STARR HAS OPPORTUNITY.

BRIDGEPORT, CONN. (Special).—With Ida Adair out of the Poll Stock company at Bridgeport, Marguerite Starr had unprecedented opportunities in the production of *Mary Jane's Pa* given last week, and she gave an excellent performance. Wilson Melrose was seen at his best. A. S. Byron gave a virile piece of acting, and Director C. Wilson Hummel again showed his ability as an actor. He has become the most popular stage director Mr. Poll ever sent here. WILLIAM P. HOPKINS.

### TWO THEATRES FOR STOCK.

CHICAGO, ILL. (Special).—George M. Gatta, manager of the College and Warrington theatres, will operate these two theatres as stock houses. He will make the College Theatre a producing playhouse for new plays which will be tried out, and if successful tour under the banner of the United Play Company, which organization



GERTRUDE DALLAS

Popular Leading Woman of the Hudson Stock Company at Union Hill, N. J.

is owned by Mr. Gatta, George Peck, and George Sackett. Ralph T. Kettering will be associated with the firm. H. C. BAKER.

### PLAYERS WED IN PEESKILL.

John F. Carleton, who played Tom Hartlett in *The Confession* last season, and Gladys Gillan, an ingenue recently seen in stock in Lawrence and Lowell, Mass., were married on July 23 at Peekskill, N. Y.

### WILLIAM GREW STOCK SCORES.

ST. JOSEPH, MO. (Special).—The William Grew Stock company gave a successful presentation of *The Spenders* at the Aldome, St. Joseph, Mo., July 14-20. William Grew in the character of the old miner scored a decided hit. *Hearts of the Hills* was the opening attraction last week. JOHN A. DUNCAN, JR.

### CHANGES IN ELMIRA.

ELMIRA, N. Y. (Special).—Tom Whyte has assumed the stage management and second comedy roles of the Manhattan Opera co., Rorick's Theatre, succeeding Wilmer Bentley, and Edna Reming succeeds Ida Van Tine as soubrette. J. MAXWELL BERRY.

### VICTOR BROWN ENGAGED.

SCRANTON, PA. (Special).—J. H. Patrian, formerly a minister, who left the ministry to become an actor, made his first appearance as a member of the Poll Stock company in Scranton, Pa., as Rev. Wesley Barnes in *York State Folks*, last week. Victor Brown, from the Orpheum Theatre, Brooklyn, N. Y., has been engaged to play leads in place of George Webb, whose resignation from the co. is sincerely regretted by his many friends in Scranton. C. B. DUNMAN.

### STOCK SEASON IN LOWELL.

With Kendal Weston as director, a season of stock will be opened at the Playhouse, Lowell, Mass., Sept. 9. Two matinees will be given each week. The cast includes Constance Jackson, Grace Young, Alfa Perry Byers, Laura Tintie, Jessie Palmer Grahame, Alice Bagley, John Davidson, Myron Paulson, Isaac Dillon, Howard Sidney, Hallett Bosworth, Otto Niemeyer, Paul Bern, Maurice Sylbert, Wendie Mason, John Q. Foster, Emile Lavigne, orchestra leader.

### "GOING THE LIMIT" PRODUCED.

Going the Limit, a new farce by Augustin Glassmire, stage director at Poll's Theatre, Wilkes-Barre, Pa., and his brother, Albert Glassmire, was acted for the first time last week by the Poll Players in Wilkes-Barre. The farce is said to be cleverly written, with amusing complications and bright lines to keep the audience entertained. It is in three acts, for which only one setting is required. The story deals with the misadventures of a young New Yorker, who celebrates after a successful day in Wall Street. Rockcliffe Fellowes, Beulah Poy-



ter, John Grey, Rita Davis, Winifred Kingston, and Ada Gardner were the most prominent players in the production. Camille is this week's offering.

#### HELEN WARE IN STOCK.

DENVER, COLO. (Special).—Helen Ware has joined the stock company at Elitch Gardens, where she expects to remain for the balance of the season. In the production of *The City* July 21-27 Geoffrey Stein, a great favorite with Denver audiences, appeared in the part of the dope fiend, which he played with remarkable power. Janet Dunbar, Grace Carlyle, Robert Harrison, and Clarence Handysides also were seen to particular advantage.

At Lakeside, Maude Fealy came into her own as Molly in *A Colonial Girl*. Denver has always liked this dainty actress, who never appeared more irresistibly charming. The company gave admirable support, especially James Durkin and Lynn Pratt. This week, *The Sign of the Cross*.

GRANVILLE F. STURGIS.

#### IMPORTANT STOCK IN BOSTON.

Permanent Company of Prominent Players  
Will Occupy St. James Theatre Aug. 30.

A stock development of the first importance is the definite announcement that the new St. James Theatre, 239 Huntington Avenue, Boston, Mass., will be opened Aug. 30 by a high-class permanent stock company, recruited by M. H. Gulesian, owner of the theatre, and Will H. Gregory, who will be general director, assisted by Charles Brokate.

Katherine Grey has been engaged as leading woman and Robert T. Haines as leading man. These well-known players are included in the company: Ethel Grey Terry, juvenile leads; Theodore Friebeus, heavy man; H. Dudley Hawley, juvenile; Charles Abbe, comedian; William Yearwood, Beth Franklin, Grace Niles, and Sydney Riggs.

The plan followed by prominent stock companies of by-gone days will be in part adopted. Only actors of recognized merit will be engaged and plays will be given runs of several weeks, the length of the run to be governed by the popularity of the offering. New York successes will be produced, also new plays that in the judgment of the management are worthy of a hearing. Particular care will be shown in the selection of untried works. Among the plans discussed was that of having new plays under consideration tried by amateurs in the suburbs before their presentation in Boston.

The St. James Theatre is a handsome building, which will be formally opened by the stock company. Entirely new scenery will be used for every production and negotiations for the engagement of one of the best scenic artists in the country are now pending. It is probable that the New York idea will be the opening attraction.

#### PACKED HOUSES IN WASHINGTON.

WASHINGTON, D. C. (Special).—With the cast augmented for the occasion, the Columbia Players at the Columbia Theatre gave a distinctly creditable production of *Mrs. Wiggs of the Cabbage Patch* last week. Owing to the demand for seats an extra matinee was given Friday. Julia Blane must be credited with a genuinely artistic portrayal in the dominant role of Mrs. Wiggs. Edwin H. Robins fulfilled the requirements of the humorous role of Hiram Stubbs, while Frances Neilson, Violet Heming, and Carrie Thatcher were valuable assets to the performance. This week, *Her Greatest Match*. Next week, *A Single Man*.

A. H. Van Buren gave a capital performance as Bob Pitt in the production of *A Gentleman of Leisure* by the Poli company last week. Other successes were scored by Louis C. Haines as Spike Mullins, Mark Kent as "Big Phil" Creedon, Robert Le Sueur as Sir Spencer Breever, Duncan Penwarden as Sir Thomas Blunt, Louise Kent as Lady Blunt, and Isetta Jewell as Millie Creedon. This week, *The Lion and the Mouse* is being given, with Mark Kent in the role of John Burdett Ryder, Isetta Jewell as Shirley Rossmore, and A. H. Van Buren as Jefferson Ryder.

JOHN T. WARDE.

#### CRITICS PRAISE MISS COUNTISS.

Cathrine Countiss, after an absence of seven years from Portland, Ore., has shown that her popularity is not weakened. Her special Summer season at the luxurious Helig Theatre begun very brilliantly with *The Thief*.

"Never in the history of Portland theatre," says the *Oregonian*, "has there been a bigger or more spontaneously generous ovation. One curtain call followed another. Miss Countiss has made gigantic strides in her artistry. There is maturity and rounding out of her abilities. She plays Masie in an intensely human way, and is a consummate artist rising splendidly to the big dramatic situations."

"It was a splendid welcome given to Miss Countiss," says the *Journal*, "and it was a tribute to her splendid acting."

"It looked like a reunion of the matinee girls of seven years ago," says the *Evening Telegram*; "they were packed in solid rows at this first night. It must have made Miss Countiss feel sobby in the throat to be so well remembered and well liked. She surprised even her intimates by the won-

derful display of her emotional talents." Sydney Ayres headed a supporting company of much merit. Miss Countiss plays in Portland until Sept. 1, and has the dramatic field to herself.

#### OVATION FOR ADA DWYER.

SALT LAKE CITY (Special).—Ada Dwyer, who went to San Francisco to play a limited engagement in *The Deep Purple*, returned to her home in Salt Lake City in time to attend the wedding of her sister Dorothy. Harold Russell, who has been playing in *The Man from Home*, also returned in time for the wedding.

After several years' absence from the local stage, Miss Dwyer played Kate Fallon in the production of *The Deep Purple* given by Willard Mack and his stock company at the Orpheum Theatre. The popular actress received an ovation at every performance and hundreds were turned away. Receipts for the week were close to \$6,000.

C. E. JOHNSON.

#### THEIR FEATURE PRODUCTION.

LINCOLN, NEB. (Special).—*The Deep Purple*, last week's offering of the Barrow-Winninger Players at the Oliver Theatre, proved to be the feature production of the season. Frances Grace Barrow in the role of Frisco Kate carried off the honors and won unstinted praise from local critics. Louise Grassler as Doris Moore, Arthur Howard as Lake, John Winninger as Laylock, Eugene Dautell as Leland, and J. T. Prince, Jr., as "Pop" Clark contributed excellent work.

Large box-office receipts prove the strength of Lincoln's most popular stock company and their hold on public favor. *The Idler* is being played this week.

VICTOR E. FRIEND.

#### MISS STONE OBLIGED TO LEAVE

SALT LAKE CITY (Special).—Florence Stone, of the Willard Mack Stock company, Salt Lake City, was recently called to the deathbed of her mother in Cincinnati, O. Mrs. Forrest Taylor, better known as Miss Daniels, was asked to take the character of Yvonne in *The Conquerors*, that Miss Stone had been playing, and in a few hours she prepared the part and played it without a rehearsal. Her performance was so acceptable that many in the audience did not realize that a change had been made in the cast. Miss Stone will not return at present.

C. E. JOHNSON.

#### PHILLIPS-SHAW COMPANY CLOSES.

The Summer engagement of the Phillips-Shaw Stock company at the Grand Theatre, Toronto, closed last week with performances of *The Little Minister*. The company will return next Summer. The regular season at the Grand will open Aug. 10.

#### PLAYS IN AIRDOMES.

The Bergen Airdome and Oakland Airdome, Jersey City, N. J., alternate three nights each with two stock companies, the Clinton Players and the Manhattan Stock company. Uncle Tom's Cabin and *The Belle of Richmond* were the plays July 22-27. Ed Hill and the Manhattan Players were in Uncle Tom, and Raymond Whitaker and the Clinton Players did *The Belle of Richmond*. Both plays were well handled and the business was large.

#### NEW MUSICAL COMEDY.

To-morrow-Land, a new musical comedy satire, will receive its first production by the Whalom Park Opera company at Whalom Park, Fitchburg, Mass., Aug. 5. The book and lyrics are by Charles W. Tackenberg, and the music by Richard Kleserling, Jr., the well-known musical director.

#### GWENDOLYN PIERS IN PITTSBURGH.

PITTSBURGH, Pa. (Special).—The Harry Davis Stock Players at the Grand Theatre presented Billy July 22-27, with Corliss Giles in the name part. Able support was given by Thais Magrane, May Reardon, Katherine Stanton, Grace Valentine, Margaret Lewis, Dennis Harris, and Hal De Forest. The minor roles were also well handled. Dora Thorne in the attraction this week, and will be followed by Facing the Music. Gwendolyn Piers has been engaged to play ingenue roles for the remainder of the season.

DANIEL J. FACKNER.

#### PERMANENT STOCK COMPANIES.

In the following list the names of plays have been secured from Darcy and Walford, Sanger and Jordan, and Minkon correspondents. Managers of stock companies and Minkon correspondents are requested to send in the titles of plays in rehearsal for the following week in time to reach *The Mirror* Saturday:

Albany, N. Y. (Harmanus Bleecker Hall), Lytell-Vaughan co., Bobby Burnit 22-27, *The House Next Door* 29-Aug. 3.  
Altoona, Pa. (Lakemont Park), Eugene J. Hall co., *Paid in Full* 22-27.  
Anniston, Ala. (Oxford Lake Park), Williams co.,  
Bayonne, N. J. (Charles K. Chapman co.),  
Beaver Falls, Pa. (Junction Park), Chauncey-Keiffer co.,  
Beloit, Wis., Brooks co.,  
Boise City, Ida. (Orpheum), Orpheum co.,  
Boston, Mass. (Majestic), Lindsay Mori-

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Just terminating the Fifth Summer season at Williamsport, Pa. Open Time Beginning Week September 9th.  
W. F. BARRY, Manager, Rolling Green Park, Sunbury, Pa.

son co., Magda 22-27, Leah the Forsaken 29-Aug. 3.  
Bridgeport, Conn. (Poli's), Poli's co., Mary Jane's Pa 22-27, Billy 29-Aug. 3.  
Buffalo, N. Y. (Star), Hackett Players co., Lady Windermere's Fan 22-27, *The House Next Door* 29-Aug. 3.  
Buffalo, N. Y. (Teck), Anson-Gilmore co., Cedar Rapids, Ia., Ferguson Players.  
Champaign, Ill., Sherman co.,  
Chillicothe, O. (Masonic), Lilley-Cooper co.,

Cleveland, O. (Colonial), Colonial co., Madame X 22-27.  
Colorado Springs, Colo. (Burns), Burns Theatre co., *The Deep Purple* 22-27, *Forty-five Minutes from Broadway* 29-Aug. 3.  
Colorado Springs, Colo. (Opera House), James Hawley co., Mam'zelle 22-27, *The Wolf* 29-Aug. 3.  
Columbus, O. (Hartman), Hartman co., Boys of Company B. 22-27.  
Columbus, O. (Olentangy Park), Olentangy co., *A Woman's Way* 22-27.  
Columbus, O. (Indianola), Lewis-Oliver co.,

Dallas, Tex. (Lake Cliff Casino), Brewster's Millions 22-27.  
Dayton, O. (Fairview Park), Fairview co., *The Chorus Lady* 22-27, *Are You a Mason?* 29-Aug. 3.  
Denver, Colo. (Elitch Gardens), Elitch co., *The City* 21-27, *The Third Degree* 29-Aug. 3.  
Denver, Colo. (Lakeside), Fealy-Durkin co., *A Colonial Girl* 21-27.

Des Moines, Ia. (Airdome), Van Dyke-Eaton co., *The Life of an Actress* and *Dora Thorne* 22-27.  
Detroit, Mich. (Garrick), Jessie Bonstelle co., *Seven Days* 22-27, *The Dawn of a Tomorrow* 29-Aug. 3.  
Dubuque, Ia. (Airdome), Garaid co.,  
East St. Louis, Ill., Sherman co.,  
Edmonton, Can. (Majestic), Delia Pringle co.,  
Elmira, N. Y. (Rorick's Glen), King Dodo 22-27.

El Paso, Tex. (Park), Park Theatre Players co.,  
Escanaba, Mich. Royale-Tong co.,  
Evanston, Ill., Evanston co.,  
Fitchburg, Mass. (Whalom Park), Whalom Park Opera co., *The Time, the Place and the Girl* 22-27.

Fort Dodge, Ia. (Airdome), Fraser co.,  
Hamilton, Can. (Mountain), Summers co., *Graustark* 22-27.  
Hamilton, Can. (Temple), Temple co., *The Road to Yesterday* 22-27, *The Girl with the Green Eyes* 29-Aug. 3.  
Hartford, Conn. (Poli's), Poli's co., *The Spendthrift* 22-27, *Thais* 29-Aug. 3.  
Indianapolis, Ind. (Shubert Murat), Murat co., *Iris* 22-27, *The Ambition of Marjorie* 29-Aug. 3.

Jacksonville, Fla. (Portable), Mabel Paige co.,  
Jamestown, N. Y. (Celeron), Horne co.,  
The Meddler 22-27.  
Jamestown, N. Y. (Lyric), Chesterfield co.,  
Jersey City, N. J. (Monticello), Gotham co.,  
Johnstown, Pa. (Luna Park), Van Camp-Burns co.,

Kearney, Neb. (Airdome), National co.,  
Lancaster, Pa. (Family), Dorner co.,  
Lansing, Mich., Colonial co.,  
Lincoln, Neb. (Oliver), Barrow-Winninger co., *Girls* 22-27, *Before and After* 29-Aug. 3.  
Lock Haven, Pa., Clara Turner co.,  
London, Can. (Springbank Park), Stoddard co.,

Los Angeles, Cal. (Belasco), Belasco co., *The Man from Home* 22-27.  
Los Angeles, Cal. (Burbank), Burbank co., *The Deep Purple* 22-27.  
Louisville, Ky. (Riverview Park), River-view co., *Romantic Mary* 22-27.  
Lynchburg, Va., Latimore-Leigh co.,  
Mansfield, O. (Casino), Hall co.,  
Memphis, Tenn. (Lyric), Emma Bunting co.,

Milwaukee, Wis. (Majestic), Davidson co., *Time, the Place and the Girl* 22-27, *Sherlock Holmes* 29-Aug. 3.  
Minneapolis, Minn., Kilmt and Gazzolo co.,  
Minneapolis, Minn. (Shubert), Shubert Theatre co., *The Virginian* 22-27, *The Fourth Estate* 29-Aug. 3.  
Montreal, Can. (Orpheum), Orpheum Players co., *Alias Jimmy Valentine* 22-27, *The Road to Yesterday* 29-Aug. 3.  
Mount Vernon, N. Y. (Crescent), Lewis J. Cody co.,

Muskogee, Okla. (Olympic), North Brothers co.,  
New Haven, Conn. (Poli's), Poli's co., *Before and After* 22-27, Quincy Adams Sawyer 29-Aug. 3.  
New Orleans, La. (Dauphine), Dauphine co.,  
New York city (Prospect), Prospect co., *Woman in the Case* 22-27, *The Wolf* 29-Aug. 3.  
New York city (West End), Corse Payton co., *The Fastest Way* 22-27, *The White Sister* 29-Aug. 3.

Newark, N. J. (Electric Park), Sibbey Players, *Hearts of the Blue Ridge* 22-27.  
Newark, N. J. (Olympic Park), The Echo 22-27.  
Niagara Falls, N. Y. (International), Ap-

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pel co., *Girls* 22-27, *The Chorus Lady* 29-Aug. 3.  
Norfolk, Va. (Ocean View Casino), Lucille La Verne co.,  
Oakland, Cal. (Liberty), Bishop Players, *Old Heidelberg* 22-27, *The Typhoon* 29-Aug. 3.  
Oklahoma City, Okla. (Fair Park), North Brothers co., *The Blockhead and the Wise Guy* 22-27.

Ottawa, Can. (Colonial), Colonial co.,  
Ottawa, Can. (Dominion), Dominion co., *Girl with the Green Eyes* 22-27.  
Pasenic, N. J. (Opera House), Theodore Lorch co., *The Typhoon* 29-Aug. 3.  
Paterson, N. J. (Opera House), Opera House Players.

Philadelphia, Pa. (Chestnut Street), Orpheum co., *Green Stockings* 22-27, *The Mills of the Gods* 29-Aug. 3.  
Pittsfield, Mass. (Colonial), Why Smith Left Home 22-27.  
Pittsfield, Mass. (Empire), Bachelor's Honey-moon 22-27.

Pittsburgh, Pa. (Grand), Davis Players, *Billy* 22-27, *Dora Thorne* 29-Aug. 3.  
Portland, Me. (Cape Cottage), Capt Cottage co., *Salvation Nell* 22-27, *Clothes* 29-Aug. 3.  
Portland, Me. (Keith's), Keith's co., *Caught in the Rain* 22-27.

Portland, Ore. (Baker's), Baker co.,  
Providence, R. I. (Keith's), Albee co., *The Chorus Lady* 22-27, *Mary Jane's Pa* 29-Aug. 3.  
Richmond, Ind., Lewis-Oliver co.,  
Roanoke, Va. (Jefferson), Latimore-Leigh co., in the *Bishop's Carriage* 22-27.

Rochester, N. Y. (Baker), Kilmt and Gazzolo co., *James Boys in Missouri* 22-27, *Ten Nights in a Barroom* 29-Aug. 3.  
Rochester, N. Y. (Temple), Vaughan Glaser co., *St. Elmo* 22-27, *The Melting Pot* 29-Aug. 3.  
Rockford, Ill., Grace Haywood co.,

St. Joseph, Mo., William Grew co.,  
St. Louis, Mo. (Delmar Gardens), Suburban co.,  
St. Louis, Mo. (West End), West End co., *Game of Life* 22-27.  
Salem, Mass., Lindsay Morison co.,  
Salt Lake City, U. (Orpheum), Orpheum Players, *Madame X* 22-27, *Heartsease* 29-Aug. 3.

San Diego, Cal. (Gardens), Merry Mary 22-27.  
San Francisco, Cal. (Alcazar), Alcazar co., *The Rose of the Rancho* 22-27 (2d week), *Smith* 29-Aug. 3.  
Schenectady, N. Y. (Van Curler), Malley-Denison co.,  
Scranton, Pa. (Poli's), Poli's co., *York State Folks* 22-27.

Seattle, Wash. (Moore),  
Springfield, Mass. (Poli's), Poli's co., *Three Twins* 22-27, *The Right of Way* 29-Aug. 3.  
Sunbury, Pa. (Rolling Green), Clara Turner co.,  
Syracuse, N. Y. (Wieting), Ralph Kellard co., *Belle of Richmond* 22-27, *Charley's Aunt* 29-Aug. 3.

Tacoma, Wash. (Princess), Princess co., *David Harum* 22-27.  
Tampa, Fla., Regan-Lewis co.,  
Toledo, O. (Keith's), Keith's co., Mrs. Temple's Telegram 22-27.  
The Heir to the Hoorah 29-Aug. 3.

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Toronto, Can. (Grand Opera House), Phillips-Shaw co., The Little Minister 22-27.

Union Hill, N. J. (Hudson), Union Hill co., The Traveling Salesman 22-27, The Spendthrift 29-Aug. 3.

Utica, N. Y. (Majestic), Majestic co., Billy 22-27, Madame X 29-Aug. 3.

Vancouver, Can. (Avenue), Lawrence-Sandusky co.

Vancouver, Can. (Empress), Lewis and Lake co., The Ragged Earl 22-27.

Washington, D. C. (Columbia), Columbia co., Mrs. Wiggs of the Cabbage Patch 22-27, Her Greatest Match 29-Aug. 3.

Washington, D. C. (Poll's), Poll's co., A Gentleman of Leisure 22-27, The Lion and the Mouse 29-Aug. 3.

Waterbury, Conn. (Jacques), Poll's co., The Commuters 22-27, A Gentleman of Leisure 29-Aug. 3.

Watertown, N. Y. (City Opera House), Whiteside-Strauss co.

Wheeling, W. Va. (Court), Baldwin-Melville co.

White Plains, N. Y. (Newell's), Frank Carpenter co.

Wichita, Kan. (Auditorium), Wolfe co., Nibbe 22-27.

Wildwood, N. J. (Blaker's), The Chaparral in Missouri 22-27, Mrs. Black Is Back and Classmates 29-Aug. 3.

Wilkes-Barre, Pa. (Poll's), Poll's co., Going the Limit 22-27, Camille 29-Aug. 3.

Williamsport, Pa. (Valliant Pavilion), Clara Turner co., Her Bitter Atonement and The Wolf 22-27.

Wilmington, Del. (Brandywine), Brandywine co., In Wrong 22-27, The Charity Ball 29-Aug. 3.

Worcester, Mass. (Poll's), Poll's co., Mrs. Wiggs of the Cabbage Patch 22-27.

#### STOCK COMPANY TO MOVE.

SALT LAKE CITY (Special).—Marjorie Rambeau, with the Willard Mack Stock company, at the Orpheum, made a favorable impression in Madame X. Richard Vivian, formerly with the Baker Stock company, joined Willard Mack July 21, and, playing the son, he scored a success. The entire production was worthy.

Arrangements have been made with John Cort by which the Colonial will be the future home of the Willard Mack Stock company. The move from the Orpheum will be made about Aug. 11, on which date the Orpheum season of vaudeville will begin. The engagement will be indefinite, and, judging by the excellent business Mack has been able to draw in Summer, will run a long time. As Marjorie Rambeau's engagement ends at the time of changing houses, a new leading woman will be secured.

C. E. JOHNSON.

#### MAE DESMOND PLAYS LEADS

NIAGARA FALLS, N. Y. (Special).—The twenty-fourth week of the Appell Stock company at the International Theatre introduced Mae Desmond as leading woman, replacing Marcella Hamilton, and in the role of Patricia O'Brien in The Chorus Lady Miss Desmond met with immediate favor. Of the company that appeared the opening week, last February, only two, John Todd and Charles L. Pullen, remain.

Notwithstanding the complaints of hotel and restaurant proprietors and others that depend on the tourist patronage that this is the dull season in years, the International continues to do a remarkable business, an indication that it is the permanent population and not the transients that support the theatre. This week, The Squawman is being presented, under the direction of Frederic Loomis.

Frank Fielder, a few years ago a stock favorite here, visited old friends at the Falls last week.

C. Nick Stark will soon sever his connection with the Appell company to form a stock organization of his own for his old home in Detroit, where he is well known in newspaper and theatrical circles.

C. NICK STARK.

#### NEW PLAY FOR MAE LA PORTE.

Addie La Porte is writing a new play for Mae La Porte, which will be produced early in the winter. Addie La Porte is the author of Just Plain Mary, successfully presented for the past two seasons. The new play is to be called Peggy Pride.

#### STOCK NOTES.

May Owen has joined the Whalom Opera company at Whalom Park, Fitchburg, Mass., as soubrette. She will remain with the company for the rest of the season.

The fifteen weeks' stock season of the Orpheum Players at Montreal will end Aug. 17. The Road to Yesterday is the current offering. The Fortune Hunter 5-10, and the successful engagement will close with The Spendthrift.

Charles P. Glocker writes to THE MIRROR

that he is enjoying a Summer engagement with the Poll Stock company at New Haven, Conn.

Frances McGrath, of the Paterson Opera House Stock company, Paterson, N. J., closed her season there about three weeks ago and went to Asbury Park for a rest. On her return she will spend the balance of her vacation in the Ramapo Mountains. She had been with the Paterson Stock company since last September, when the season opened.

Robert Milliken joined the Whalom Opera company at Whalom Park, Fitchburg, Mass., last week. May Owen closed her engagement as soubrette.

The William M. Vance Stock company will reopen at the Evanston Theatre, Evanston, Ill., on Aug. 17 in The Witching Hour. Harry Minturn will be the leading man, Florence Johnstone leading woman, Robert Blaylock dramatic director.

Mae Desmond, the leading woman of the Appell Stock company at the International Theatre, Niagara Falls, N. Y., is scoring a big hit this week as Patricia O'Brien in The Chorus Lady.

Wedgewood Nowell, stage director of the Keith Stock company, playing at Keith's Theatre, Toledo, Ohio, recently gave a detailed account of his method in producing plays, to a representative of the Toledo Blade. A remarkably successful season is credited largely to Mr. Nowell's painstaking and highly efficient service.

Geoffrey Stein, a former member of the Keith Stock company in Denver, Colo., was engaged last week to play his old role in The City with the company at the Elitch Garden Theatre. His temporary return was cordially welcomed.

The Chicago Stock company opened a season at the Cataract Theatre, Niagara Falls, N. Y., last Monday. The engagement is indefinite.

May Buckley is meeting with marked success with the Colonial Stock company, Cleveland, O. The business of the company this season has been the largest it has yet known.

Avonia Ward, who was compelled to withdraw from the Henry Chesterfield Stock company at the Lyric Theatre, Jamestown, N. Y., on July 2, successfully underwent an operation for internal trouble at the Charlesgate Hospital, Boston, Mass., on July 15.

With The Boys of Company B for a farewell offering, the Hartman Theatre Stock ended its season in Columbus, O., last week. Ernest Glendinning was successful in the principal part.

Mrs. Bumpstead-Leigh, the comedy in which Mrs. Fluke appeared last season, was produced by the Stubbs-Mackay Stock company in Columbus, O., last week. Edward Mackay, co-manager of the company, was in the original cast.

#### THE PANTAGES VAUDEVILLE CIRCUIT.

The Pantages Circuit, formerly confined to the West, is gradually getting a foothold in Eastern territory. The circuit now includes Cook's Opera House, Rochester, N. Y. (new); Orpheum, Cincinnati (new); National, Detroit, opened a few months ago; several outlying theatres in Chicago; Orpheum, Fargo, N. D.; Pantages's, Edmonton, Alta. (new); and Pantages's houses in Calgary, Can.; Spokane, Seattle, Vancouver, Tacoma, Portland, Sacramento, Oakland (opening Aug. 4); Los Angeles, San Diego (new); Denver, Pueblo, Kansas City, and St. Joseph, Mo.; Boone and Danvers, Ia.; Dixon, Belvidere, and other points in Illinois; Beloit, Wis.; Rochester, Albert Lea, Fairbault, Mankato, Winona, Austin, Red Wing, and other points in Minnesota. Many big attractions have been booked for the tour by J. C. Matthews, Louis Pincus, and Richard Pitro.

#### RECORD OF DEATHS.

Thomas R. Curtis, well known in both dramatic and vaudeville circles, died on July 18 as a result of injuries received in a railroad accident, near Sacramento, Cal. He last appeared in the East in partnership with Ella Wilson, in vaudeville. Intermittent was made in Vallejo, Cal., where he was born thirty-three years ago. He is survived by his mother and three sisters, two of whom, Emily and Reta, are known to the stage.

Andrew Lang died on July 20 at Banchory, Scotland, of heart failure. Born at Seikirk, Scotland, in 1844, he had been prominent for forty years in English literary activities. He was a writer of extraordinary versatility, and was the author of works of almost every class from fairy tales and sporting articles to scientific and religious treatises.

Dr. Gerrit Smith, the eminent musician and composer, died on July 21, at Warren, Conn., aged fifty-three, of pneumonia.

Virginia De Vesere, a cabaret dancer, known professionally as Helen Gilbert,

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died at St. Joseph's Hospital, Far Rockaway, N. Y., on July 24, as a result of injuries sustained in an automobile accident on July 21. She is said to have come from Montreal, where her mother is believed to be living.

Mrs. Mary Tayleure, widow of Clifton W. Tayleure, after a lingering illness, died at the S. H. Smith Infirmary, Staten Island, N. Y., on July 15. Funeral services were held in Campbell's Mortuary Chapel, in this city, and interment was made in the family plot in Greenwood Cemetery. Mrs. Tayleure had been a guest of the Actors' Fund Home for some years. She leaves a daughter and a son, neither in the theatrical profession.

The body of Abraham D. Harris, formerly assistant-treasurer of the Globe Theatre, in this city, was found in the East River on July 25, after he had been missing for four days. Mr. Harris was twenty-two years of age, and had been in ill health for some time. It is unknown whether death was due to suicide or to accident.

James B. Gentry, who murdered his wife, Madge Yorke, in Philadelphia in 1895, died on July 25 at Volk's Hotel, in this city, aged fifty-three years. He had served thirteen years of a life sentence in the Eastern Penitentiary of Pennsylvania, and was pardoned about three years ago.

Mrs. Ellen Toney Crockett, mother of Eddie Leonard, died in Richmond, Va., on July 18.

H. Hugo Brandeis, owner of the Brandeis, American, and Starland theatres, Omaha, Neb., died in that city on July 21, aged forty-four years. His brother, Emil, was lost in the Titanic disaster.

Charles Wilfred Chagnon (Jack Chagnon) died on July 20 at his parents' home, Woonsocket, R. I., of apoplexy. Last year he was leading man of the Bilou Stock company at Pawtucket. He had just closed with the American Stock company, Philadelphia, which he was to rejoin soon. He was thirty-three years of age.

Anthony E. Willis died at East Stroudsburg, Pa., last week, after an illness of more than a year, the result of overwork. Born in Brooklyn, N. Y., his first novel, "Monsieur Paul de Fere," was published in his nineteenth year, and he contributed to various magazines. As director of the Dilettante Players, a Brooklyn amateur dramatic organization, noted for its high-class entertainments, he attracted considerable attention as a stage-manager, and several of his earlier plays were produced for the first time by this company. Comprehending the requirements of the amateur stage, his plays were sought for publication, and five years ago he entered the professional field as a theatrical producer on his own account. He presented several of his own plays, notably The Lost Trail, which toured for five seasons. Some of his best known plays are Oak Farm, A Regiment of Two, College Chums, The Struggle, The Stranger, Too Many Husbands, and Taking Chances. His mother, a brother, and an uncle survive.

I. Z. Strebis, theatrical agent, of Haddon Heights, N. J., died at a hotel in this city on July 28 of indigestion, aged sixty-five years.

Frederick Edwards was overcome by heat in this city on July 27 and died before a physician could be summoned. He was a

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brother of the late Julian Edwards, and had been prominent in England as actor, manager, and opera singer. At one time he managed the London Alhambra.

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## AMUSEMENTS THE COUNTRY OVER

Other news from "Mirror" correspondents will be found in the general news columns or under proper classifications, as "News of Stock Companies," "Road and Repertoire," "Gossip," "Reflections," "Outdoor Amusements," "Amateur Notes," "Vaudeville," Etc.

### CALIFORNIA.

**SAN FRANCISCO.**—COLUMBIA: Louisiana Lou; big business; engagement closed 21. Hackett in The Grain of Dust opened engagement 22. ALCAZAR: Bessie Barriscale opened two weeks' engagement with Alcazar Stock co. 15; gave great performance in The Rose of the Rancho. COHET: Cast seen at New York Casino in comic opera revivals opened four weeks' engagement 20. ORPHEUM: May Tully in Battle Cry of Freedom. EMPRESS: High Life in Jail. PANTAGES: A Night in Edelweiss and Wolgast-Rivers fight pictures 20. ITEMS: Pomander Walk, Julian Eltinge, Officer 660, and The Rose Maid are early bookings for the Columbia. Buntly Pulls the Strings, Walter Whitehead in The Typhoon, Everywoman, and The Blue Bird are among the Cort bookings. A. T. BARNETT.

**OAKLAND.**—LIBERTY: Bishop's Players presented The Lily 15-21; excellent production; capacity houses. MACDONOUGH: Kinematograph pictures of The Durbar 15-21; fair attendance; general satisfaction. COLUMBIA: Dillon and King in Two Kings 15-21; passable performance to medium attendance. ORPHEUM: Modern vaudeville 15-21, to capacity houses. IDORA PARK: Ferris Hartman and co. in A Knight for a Day 15-21; good production; large attendance. LOUIS SCHEERLINE.

### COLORADO.

**COLORADO SPRINGS.**—OPERA HOUSE: James Hawley Stock co. in Man's Life 22-27; capacity all week. The Wolf 29-Aug. 3. Paid in Full 5-10. BURNS: Summer Stock, The Deep Purple, drew big business 22-27. Forty-Five Minutes from Broadway 29-3. The Prince Chap 5-10. F. P. WELLS.

### FLORIDA.

**JACKSONVILLE.**—ORPHEUM: Albert Donnelly, Jessie Bell, Howard and White, Murray K. Hill, and Mella and Dorys 14-20; fair bill; good business. PORTABLE: Mabel Paige co. in Why Women Sin 14-18; pleased capacity. Same co. in Lovers and Lunatics 19-21; pleased capacity. OSTRICH FARM: Open air vaudeville 14-20; good attendance.

### INDIANA.

**BEDFORD.**—UNDER CANVAS: Mack Comedy co. 8-13; good co.; pleased capacity houses.

### IOWA.

**DUBUQUE.**—AIRDOME: Garside Comedy co. 15-17 in Life and Death of Jesse James; 18-20 in Camille; pleased good attendance. UNION PARK: Hanlon, Dean, and Hanlon, Jean Irwin, Dunbar and Turner, and Zouboulaki 15-20; drew large houses. L. G. HURD.

**FORT DODGE.**—PRINCESS: Princess Musical Comedy co. in A Mixed Affair 18-20, The Merry Whirl 22-24, The Girl from New York 25-27; capacity audiences; musical comedy season closed. Wallie Brooks and Annabel Nelson go to St. Paul for remainder of season. House will be reopened Aug. 5 with The Lion and the Mouse. The Third Degree 9. AIRDOME: Fraser Stock co. in Prisoner 666 22-24, The Girl from Nevada 25-27. ITEMS: Uncle Tom's Cabin under canvas Aug. 8. Ringling Brothers' Circus 13. LILLIAN M. RANKIN.

### KANSAS.

**FORT SCOTT.**—AIRDOME: The Lorraine Keene Stock co. made its first appearance here 15 and was well liked in these plays: In Wyoming, The Captain and the Lady, The Sultan's Daughter, The Lady and the Cowboy, The Game and Two Lairs. The Leach co. 22 for one week. W. PRAGER.

### LOUISIANA.

**NEW ORLEANS.**—GREENWALL: Burlesque 20-26; Wine, Woman, and Song co. in Studio Life drew well. ITEMS: The Spanish Fort Opera co., at Spanish Fort, on Lake Pontchartrain, presented Paul Jones; co. and attendance good 20-25. The Lafayette, Trionon, and Crescent theatres are drawing well with their moving pictures. J. M. QUINTERO.

### MAINE.

**PORTLAND.**—KEITH'S: The Gamblers 15-20; excellent performance; crowded houses. PORTLAND: Fair vaudeville bill. CAPE: Stock co. in Quincy Adams Sawyer 15-20 pleased good houses. GEM: Co. presented the musical comedy, Miss Fix-It; fair. N. W. BRADON.

**BRUNSWICK.**—CUMBERLAND: Motion pictures and songs 15-20; big business.

**MASSACHUSETTS.**—FALL RIVER: LINCOLN PARK: The J. W. Gorman Musical Comedy co. presented The Dainty Quakeress week 22-27, with Herman Hanson, Maud I. Entwistle, Fay Darling, Florence Hunter, Irma Craft, Raymond Hiller, Jimmy Hunter, Lew Williams, and Kip Reed; excellent co. and production, to large attendance. ACAD-EMY: Large attendance is the rule at every performance; the bill 22-27 was particularly good: Fred Sanford, Lucier and Evans, Bessie Le Cant, Ed. Hacey and co., Woodward's Statue Dogs, Major Doyle, Esler and Webb, and James Hennis and co. PREMIER: Well patronized. W. F. GEE.

**MARYLAND.**—ANNAPOLIS:—COLONIAL: Motion pictures and Owen and McKensie, Adams and Garrison, Adolph Adams, to good business. LYRIC: Motion pictures, to fair business. W. E. HOLIDAYORE.

**MASSACHUSETTS.**—FALL RIVER: LINCOLN PARK: The J. W. Gorman Musical Comedy co. presented The Dainty Quakeress week 22-27, with Herman Hanson, Maud I. Entwistle, Fay Darling, Florence Hunter, Irma Craft, Raymond Hiller, Jimmy Hunter, Lew Williams, and Kip Reed; excellent co. and production, to large attendance. ACAD-EMY: Large attendance is the rule at every performance; the bill 22-27 was particularly good: Fred Sanford, Lucier and Evans, Bessie Le Cant, Ed. Hacey and co., Woodward's Statue Dogs, Major Doyle, Esler and Webb, and James Hennis and co. PREMIER: Well patronized. W. F. GEE.

**FITCHBURG.**—WALLOM PARK: Whalom Opera co. in The Time, the Place, and the Girl July 22-27, to good business; best production so far this season; William Clifton, Lyndon Law, Osborne Clemson, Bobbie Mack, Marguerite Laveyell, Marie Hargan, and Marjorie Mack all pleased. I. SCOTT WOODS.

**BOSTON.**—MAJESTIC: Nance O'Neill and the Lindsay Morison Stock co. in Leah the Forsaken 29-Aug. 3. BIJOU: The Mardi Gras Ball and pictures. TREMONT TEMPLE: The Durbar in Kinemacolor. LEARD.

**ATHOL.**—BROOKSIDE PARK: The Pullman Tourists 15-20; poor production; excellent business. Vaudeville and motion pictures 22-27. CHARLES A. HOKHN.

**HOLYOKE.**—CASINO: Excellent bill of vaudeville 22-27 pleased packed houses; the Great Asahi, Donahue and Stewart, John T. Doyle and co., Emma O'Neill, and Pope and Uno were the principal features.

### MICHIGAN.

**ALPENA.**—MALTZ: Cornell - Price Stock co. pleased good houses 15-20. Will return. TEMPLE: Opened season with Awakening of Kitty 29, 30. Oliver Twist Aug. 9, 10. Sunbonnet Sue 12. White Slave Sept. 3. GEORGE J. OULETTE.

**BATTLE CREEK.**—POST: Coburn Players in The Taming of the Shrew 18; excellent co.; business fair. HAROLD D. BARNES.

**SAULT STE. MARIE.**—SOO OPERA HOUSE: Motion pictures of Nat Goodwin in Oliver Twist 22 and 23 pleased fair business. The Girl from U. S. A. 26. The Filtrig Princess 30. The Spring Maid Aug. 2. ITEMS: Wortham and Allen Shows 15-20, under canvas, did a fair business.

### MINNESOTA.

**ALBERT LEA.**—AIRDOME: Deloy's Dainty Dudes 8-13 presented short musical plays; good co. to fair business. Week 15 dark. ITEM: Ringling Brothers' Circus 29. A. F. RUSHFELDT.

### MISSOURI.

**ST. LOUIS.**—WEST END HEIGHTS: William Jolley Stock co. presented The Game of Life to fair audiences 21-27. The Delmar Garden Musical Comedy co. were forced to disband owing to poor business. Creator and his Band have been attracting record-breaking crowds since their arrival. Forest Park Highlands has had large attendance. The vaudeville theatre draws well. The Top of the World Dancers head the bill. Others who played 21-27 were Stuart and Keeley, Gray Trio, and Roxy La Rocca. The novel feature of having salt water in the swimming pool has increased business. V. S. WATKINS.

**HANNIBAL.**—NEW STAR and MAJESTIC: Motion pictures are drawing good audiences. GEORGE V. MOORE.

### NEBRASKA.

**LINCOLN.**—OLIVER: The Barrow-Winnipeg Players in Girls 22-27, The Idler 29-Aug. 3, Before and After 5-10; very good business. LYRIC: Vaudeville and pictures. LINCOLN PARK: The Farrow Stock co. opened 21 in A Family Affair. ITEM: Ringling Brothers' Circus will appear here Aug. 8. VICTOR E. FRIEND.

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### NEW HAMPSHIRE.

**DOVER.**—NEW COVERED CENTRAL PARK: Seven Hours in New York, a one-act musical comedy by Matthew Ott 15-20, pleased big business, the cast was capable and the chorus an attractive feature. ORPHEUM: Yokohama Japs, slack wire feats and foot juggling; Moore and Harrison, singers and musicians, and pictures, pleased good business 15-20. LYRIC: Clerise, Grogan, and Keller, musicians; Roy Macdeford, comedian; Nat La Van, "the Messenger Boy," and pictures, 15-20, delighted large audiences. FRANK H. KEENAN.

**PORTSMOUTH.**—THEATRE: Norrie Sisters, singing and dancing; Harry Newman, comedian; George Reynolds, singer, and the regular photoplays, to the usual good business July 22-24. Bill for 25-27 included Driscoll and Perry, comedy duo, and Harland and McVeigh, songs and dances. YOUR: This house, after being closed for three weeks, opened 22 to good business, featuring Sarah Bernhardt in the photoplay of Camille. F. E. HASTY.

**MANCHESTER.**—LAKE MASSABESIC: A Night Frolic 15-20; played to good business. Blue Beard, Jr., 22-27. RUSTIC: Adams and Conway headed bill 18-20. PARK: Third successful week of the Minstrel Maids, introducing Fox and Carroll, local boys, week of 22. FREDERICK DON GIRARD.

### NEW JERSEY.

**UNION HILL.**—HUDSON: Hudson Players in The Traveling Salesman 22-27; big business; fine satisfaction. The Spend-thrift 29-Aug. 3. WALTER C. SMITH.

**JERSEY CITY.**—BERGEN AIRDOME: Ed Hill and Manhattan Stock co. in Uncle Tom's Cabin 22-24; good show; big business. Raymond Whitaker and Clinton Players in The Belle of Richmond 25-27; excellent performance; S. H. O. The Holy City 29-31. OAKLAND AIRDOME: Raymond Whitaker and co. in The Belle of Richmond 22-24; big business. Ed. Hill and co. in Uncle Tom's Cabin 25-27; packed.

### NEW YORK.

**NIAGARA FALLS.**—INTERNATIONAL: Girls 22-27. The Chorus Lady 29-Aug. 3. Miss Desmond has relieved Miss Hamilton as leading woman and is making a hit. This co. is excellent in every respect, and has drawn large houses throughout its long run. CATARACT: Last week of vaudeville 22-27: Riva Larsen Troupe, Les Pages, Clara Lemar, and Stone and Hages form an excellent bill. The Chicago Stock co. opened 29 for the balance of the season. S. HIASCH.

**BUFFALO.**—STAR: A finished performance of Lady Windemere's Fan was given by the Star Theatre Stock co. 21-27; good business. SHEAR: Olive Briscoe, Dave Schooler and Louise Dickinson, Lida McMillan and co., and the Exposition Four headed bill 21-27; good houses. J. W. BARKER.

**ELMIRA.**—ROBICK'S: The Manhattan Opera co. scored in King Dodo July 22-27; capacity; Caroline Dixon, Sarah Edwards, Meade Foster, Ida Van Tine, Raymond Crane, Arthur Buckley, Francis Lieb, Tom Whyte, and Arthur Hull were seen to advantage. J. MAXWELL BEERS.

**ROCHESTER.**—TEMPLE: Glaser Stock co. in St. Elmo July 22-27 attracted big houses. The Melting Pot 29-Aug. 3. BAKER: The James Boys in Missouri played to good business 22-29. Ten Nights in a Bar-room 29-3. E. G. ZIMMER.

**SYRACUSE.**—WIETING: Ralph Kellard Stock co. in The Belle of Richmond, to good business. 22-27. VALLEY: The Knickerbocker Girl attracted well and pleased 22-27. A. E. BRIDGMAN.

**NEWBURGH.**—ACADEMY OF MUSIC: Moving pictures and vaudeville, to crowded houses, pleasing performances.

### OHIO.

**YOUNGSTOWN.**—PRINCESS: Vaudeville and pictures 22-24, to capacity business. GRAND OPERA HOUSE: Billy Watson's Beef Trust Aug. 1. W. D. WAGNER.

**SPRINGFIELD.**—SPRING GROVE CASINO: The Colonial Minstrels 21-27 pleased very good business. GEORGE W. WINANS.

**EAST LIVERPOOL.**—ROCK SPRINGS: The Adams and Gubi Musical Comedy co. 15-20, presenting in Spain, to good business, pleasing performances. CERAMIC: Motion pictures to good business. ITEM: Regular season opens early in August with Within the Law.

**ZANESVILLE.**—ORPHEUM: Her Lord and Master 22-24, Mae La Porte Stock co., pleased good business; last week of engagement.

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## ROAD AND REPERTOIRE

### ANDREWS A MODEL THEATRE.

Andrews Theatre in Salamanca, N. Y., owned and managed by Max Andrews, built in 1911 and opened Jan. 22, 1912, with *The Country Boy*, has been doing a capacity business since that time. It is furnished throughout with the latest improvements. Gas and electricity are used for lighting. The building is heated by steam and the system of ventilation is of service both Winter and Summer. In addition to fireproof construction, there are fire-escapes and automatic devices to open the doors. The seating capacity of the theatre is about one thousand, and the stage is ample in every respect. Among the attractions that have played to good business in Salamanca are *Little Women*, *Our New Minister* (return engagement), *Clara Turner Stock*, *Himmelsin's Associate Players*, *Madame X*, *The Chocolate Soldier*, *Alma*, *Where Do You Live?* *Excuse Me*, *Girls*, *The Lion and the Mouse*, *Arizona*, *Whitely-Strauss* company. The policy of the house is one attraction each week, playing nothing but the best.

### IMPROVEMENTS AT PADUCAH.

The Kentucky Theatre, at Paducah, Ky., is being thoroughly renovated at a cost of about \$10,000. Manager W. A. Finney has returned to Paducah from his vacation to personally superintend the improvements. The bookings for the Kentucky, which opens early in September, are the best in the history of Paducah, and include a number of stars.

### THEATRE IN ALPENA IMPROVED.

ALPENA, MICH. (Special).—The Temple Theatre at Alpena has undergone many changes during the past two months. A new front has been added to the house, with a fine porte-cochere reaching to the street line. The house has been repainted on the outside. The lobby and auditorium have been in the hands of decorators for the past month. When the work is completed the Temple will be one of the finest theatres in Northern Michigan. The house is still under the able management of William B. Roberson. George MacDonald is the treasurer and William Mackay is stage manager.

Alpena is enjoying a steady growth. There is a good prospect for a new road running west of here to Boyne City, passing through Gaylord, Atlanta, and Hillman. This will open new territory for shows. GEORGE J. OUELLETTE.

### SCHULTZ HOUSE REMODELED.

ZANESVILLE, O. (Special).—W. S. Canling will manage the Reis Circuit theatres in Zanesville this season. The Schultz house will be opened fair week, Aug. 12, with John Himmelsin's Stock company in a week of repertoire.

The Schultz house has been thoroughly remodeled. Old ivory and gold is the new scheme of decoration, and green high lights will be used. New carpets and hangings, of the most approved design, have been placed. The Schultz promises to be more popular than ever. LAURA B. POE.

### ELKS PURCHASE OPERA HOUSE.

The Lodge of Elks at Marion, O., have purchased the site and unfinished structure of the Grand Opera House in that place. The Elks are arranging to build a clubhouse on the adjoining lot, and are anxious to interest some responsible theatrical concern in the completion of the opera house. Marion is a thriving manufacturing city of over 20 thousand inhabitants in Central Ohio. Ed. S. Auld is secretary of the Board of Trustees of the Marion Elks.

### OPERA HOUSE FOR VAUDEVILLE.

The Opera House in Vancouver, B. C., is to be remodeled and in the Fall will be opened by Sullivan and Considee as a vaudeville house. This leaves Vancouver without a theatre available for traveling companies.

### HEIMAN LEASES ANOTHER THEATRE.

M. Heiman, booking Klaw and Erlanger productions, has leased the Illinois Opera House at Urbana, and for the next three years will send all shows furnished him by the Klaw and Erlanger booking agency across the line from Champaign. The Walker Opera House in Champaign, Ill., will remain under the control of Mr. Heiman, but will be devoted to vaudeville. OTIS M. GREEN.

### CHANGES AT SALT LAKE CITY.

SALT LAKE CITY (Special).—Work on the new Orpheum Theatre is progressing rapidly, and it is expected that the move into the new quarters will be made soon after the opening of the season. In the new line-up, Howard Garrett will be local manager, C. N. Sutton having resigned to take charge of Willard Mark's business. When the old Orpheum is vacated it prob-



ENTRANCE TO ANDREWS'S THEATRE, SALAMANCA, N. Y.

ably will become a high-grade picture house. The success of the Mack Stock company somewhat unsettles the calculations of the Garrick Theatre management, and it is quite possible that the house will be used to accommodate popular-priced shows.

A. B. Jensen, formerly manager of the Grand and Garrick theatres, and who lately has been treasurer for the Empress, has resigned to enter business on his own account. C. E. JOHNSON.

### ACTOR MAY BECOME BLIND.

Herbert Mordon, whose home is in the Bronx, and who has been playing with a Beverly of Graustark company in the South, was taken to the Jefferson Hospital, Philadelphia, last week in the hope of saving his eyesight. During a performance of Graustark Mordon was struck in the eyes by a piece of wadding from a blank cartridge when the heroine held the gun too close to his face. It is feared that he may become blind.

### ROAD NOTES.

The Savoy, Fall River, Mass., will be opened Aug. 7 under the management of George S. Wiley, with Ben Welch's Burlesque company.

H. W. Taylor, manager of the Taylor Stock company, supporting Harry Moore, reports an excellent season of forty-five weeks just closed. The company remained eight weeks of the season in stock at Waltham, Mass. The Fall and Winter season will open on or about Aug. 20.

The scenery and other effects of The Gingerbread Man, formerly the property of the Fitzgerald Opera company, were sold at auction by the city marshal at Niagara Falls, N. Y., on July 23, to satisfy a claim of \$27.50 held by William Young, transfer man. A local amusement man bought the goods.

The Windsor Theatre, at Windsor, Ont., will probably be ready for business Sept. 1. The cost will be \$50,000.

The Lyric Theatre, Mobile, Ala., for the past six years under the management of Gaston Neubrik, has been leased to John Wells. After improvements have been made in the building it will be used for vaudeville. The local manager has not been named.

Manager C. R. Wilson, of the Lyceum Theatre, Pittsburgh, Pa., announces The White Slave as the opening attraction for the week beginning Aug. 12. During the season of 1912-1913 a new scale of popular prices will prevail at this theatre, ranging from twenty-five to seventy-five cents.

## ENGAGEMENT DEPARTMENT

Players and others at liberty and companies wanting people are invited to send their announcements for publication under this head free.

### At Liberty—Dramatic.

Thomas Fogg, characters and heavies; Ruth Marston, juveniles and heavies. Good wardrobe, experience. Thomas Fogg, Elk Hotel, Steubenville, O.

Harry Richards, comedian. St. Charles Hotel, Williamsport, Pa.

Agent or manager. A. O. Ward, Gowrie, Ia.

George P. Haines, characters. Gen. Del., Grand Rapids, Mich.

J. R. Lorraine, boys, characters, all dialects, stock and road experience. Address DRAMATIC MIRROR.

Claude Norris, heavies or leads with road productions; Gwendolyn Bowyer Norris, piano; joint engagement preferred. Claude Norris, Call Opera House, Aigona, Ia.

Frederick Clarke, stock director and producer. 426 Wilson Street, Winona, Minn. Gertrude Stone, characters and grand dames. 426 Wilson Street, Winona, Minn.

Lotta Drummond, ingenues, juvenile leads. 285 Rutledge Street, Brooklyn, N. Y.

Lyndon Bird, dramatic comedian, fine tenor voice, female impersonator; age 23. Lyndon Bird, B. Y. C., Bridgeport, Conn.

F. Wilson Smith and Bernice Parker for good stock or production. Box 84, Grimsby Beach, Ontario, Can.

Ethel Hamrick, ingenues and ingenue leads; permanent stock preferred. Gen. Del., Bryantville, Mass.

Zula Ellsworth, versatile character woman; permanent stock preferred. Gen. Del., Bryantville, Mass.

Craig Nelson, juveniles and light comedy for next season, stock or production; age 28; now playing stock with Al. Trahern. Patchogue, N. Y.

Le Rol Scarlett, juvenile and light comedy, at liberty after Aug. 1. Address 940 Fox Street, New York city.

A. C. Beninati, light comedy and boys, at liberty Aug. 10; stock preferred; experience and ability. 159 Beacon Street, Somerville, Mass.

Henry Guenther, desires dramatic engagements; Shakespearean or romantic drama. 3009 McNair Street, St. Louis, Mo.

Lewis Howard Church, Jr., light comedian; can also dance. 295 Flatbush Avenue, Brooklyn, N. Y.

For Frank Winninger's varieties: dramatic people in all lines; also young prima donna, juvenile man with singing voice, novelty acts, and chorus girls; send photos; state lowest salary for long season. Frank Winninger, Morrison Hotel, Chicago, Ill.

### Wanted—Dramatic.

Two good, general business men and women. Sharply Theatre Co., Hippodrome, Oswego, N. Y.

Dramatic people in all lines, young clever leading woman, ingenue and character woman, stage director, comedian, and character man. C. H. Lewis (Lewis Stock Co.), Star Theatre, Sheridan, Wyo., week July 31-4.

Repertoire people in all lines, with specialties preferred. Manhattan Players, Paul Hills, Tumbling Dam Park, Bridgeport, N. J.

Leading man, woman for leads and heavies, good stage director for characters, clever soubrette that can do specialties. Murray Stock Co., South West Harbor, Me.

General business woman capable of playing leads and heavies for the Marguerite Bryant Stock Co. Address Charles Kramer, Oakford Park, Jeannette, Pa.

Juvenile woman and juvenile heavy man for balance of Summer and regular season, also other stock people. Clara Turner Stock Co. Address W. F. Barry, Belmar Hotel, Sunbury, Pa.

Juvenile leading man, capable of playing leads, genteel heavy man, light comedian with good specialties, reliable people in all lines write. James B. Hourke, 2528 Jackson Boulevard, Chicago, Ill.

Comedian with specialties, leading man and other useful people for repertoire. Frank E. Long, 2721 Bloomington Avenue, Minneapolis, Minn.

Heavy man, must be tall, song and dance team (man and woman). Grahame Stock Co. Ferdinand Grahame, Kent, O.

Repertoire people in all lines for balance of Summer and regular season. Address Joe Nicol, Little Current, Ont., Can.

Leading man, leading woman, character

woman, heavy man, comedian, character man, general business men. People in all lines for permanent stock. Latimore-Leigh Players, Jefferson Theatre, Roanoke, Va.

Character man and woman. Jack Allen Stock Co., Morris, Ill.

Strong character actor, with deep voice, clever woman for second business, juvenile man. Charles K. Champlin Stock Co., Red Bank, N. J.

General business man with specialty, singing and dancing soubrette, specialty team to play parts. Genteel heavy man. Chauncey-Kelffer Co., Hotel Speyerer, Rochester, Pa.

Young, good looking leading juvenile man, repertoire people with specialties preferred. Harry Shannon, Forest, O.

Man for juvenile leads and heavies, property man to play parts. The Brooks Stock Co., Sabula, Iowa.

Leading man, heavy man, young leading lady, soubrette and ingenue, character man; those doing specialties preferred. J. S. Angell, Mt. Pleasant, Iowa.

High-class people in all lines to support Nancy Boyer. Address Harry A. March, Canton, O.

Dramatic people in all lines; those doing specialties preferred. Andrew Darling, General Delivery, Norwich, Conn.

Juvenile man, general business man and woman, character man, and song and dance comedian. Le Roy Stock Co. Address H. Laro, Fostoria, O.

### At Liberty—Miscellaneous.

Musical director, piano, for balance of Summer and next season. W. C. Lockhart, general delivery, Boston, Mass.

Experienced violinist. H. Mullie, 10 Bulfinch Place, Boston, Mass.

Experienced maid or wardrobe woman, best of references. Address Maid, 602 Republic Building, Cleveland, Ohio.

Advance agent or press representative; temperate, capable; best references. Maurice Raphael, 653 Lexington Avenue, New York city.

Agent or manager for road or house; many years' experience. L. H. Dibble, Fairbault, Minn.

### Wanted—Miscellaneous.

Drummer; full equipment of bell necessary. Address W. L. Jennings, Lyceum Theatre, Monroe, La.

Girl cello player for vaudeville act. Address C. Dwight Peppie, Spring Grove Park, Springfield, O.

Musical director (Union). Address Bert Leigh, box 713, Roanoke, Va.

### ENGAGEMENTS.

R. D. MacLean, for An Astec Romance.

With Edythe Totten, under direction of J. R. Grainger, in The Volunteer Parson, opening in Washington, D. C., Aug. 19; Frank MacMunn, Charles L. Griffin, Charles Kyle, Roy Templeton, Walter De Luna, John B. Vaughn, Lewis Dildene, Charles Williams, J. R. Early, Del. Louis, Willie Moulton, Estelle Sprague, Orlo Lea, Mary Band, Lillian Grant, Isabel Hall, Matie Vaughn, Louise Moulton, and Lillian Green. R. L. Herbert to go in advance.

With Henry W. Savage: Mrs. Stuart Robson, for Somewhere Else; Marion Dentler, for Everywoman; Lottie Kendall, for The Prince of Pilsen.

Owen McGliveny appears this week at the Majestic Theatre, Chicago, in impersonations of Dickens's characters.

Sam B. Wilson returned from Los Angeles, Cal., having closed a season of fifty-four weeks with Bert Leslie.

The Colemans will play over the Orpheum Circuit next season.

Riddle and Rhyme are about to tour the Gus Sun Circuit.

A new vaudeville circuit is to be established in Des Moines next season. A New York theatrical agency is seeking the Auditorium for a term of years as a vaudeville house. The agency does not say what vaudeville circuit wants the house, but it seems likely that a deal will be made, and that the theatre next season will be devoted to vaudeville, giving Des Moines three houses of the kind.

Harry Houdini offered a novelty on July 23, when, bound and padlocked to an iron stanchion atop the Heideberg Building, at Broadway and Forty-second Street, this city—three hundred feet in the air—he released himself in eight minutes, to the wonder of a multitude. The police objected to a similar exhibition later on a Victoria Theatre fire-escape because of the crowd that collected.

Jane Read, who has been summering at Nantucket, is soon to reappear in vaudeville, presenting a new act.

Walter C. Percival and Harrington Reynolds, assisted by R. A. Breese and Carolyn Lee, scored successfully at Proctor's Fifth Avenue Theatre last week in the dramatic playlet, The Choice, by M. L. Landman and Mr. Percival.

Paul Byron, last season with Over Night, by H. H. Frazee for Ready Money on tour.

Charles B. Hanford, for An Astec Romance.

The Hess Sisters, for A Winsome Widow.

William Morris, for Little Miss Brown. Doc Allison, with Rowland and Clifford.

George Bevington, with Al. G. Field's Minstrels.

Leland Swain and Roy Allison, with Julie Ring in The Yankee Girl.

Harney Ingersoll, with the Aborn Opera company.



# DATES AHEAD

Managers and agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in the subsequent issue dates must be mailed to reach us on or before that date.

## DRAMATIC COMPANIES.

**BARRYMORE, JACK:** Los Angeles, July 7—Indefinite.  
**BOOTH, VIRGINIA (R. W. Laithe):** Cobourg, Ont., Aug. 1, Trenton 2, Wellington 4, Picton 5, Nanawake 6, Deseronto 7, Gananoque 8, Prescott 9.  
**BOUGHT AND PAID FOR (Wm. A. Brady):** New York city Sept. 26—Indefinite.  
**BROWN, GILMOR:** Alamosa, Colo., July 31-Aug. 1, Monte Vista 2, 3.  
**HUNTY PULLS THE STRINGS (Messrs. Shubert and W. A. Brady):** New York city Oct. 10—Indefinite.  
**CITY, THE (United Play Co.):** Chicago, Ill., Aug. 16-24.  
**CLARKE, HARRY CORSON, and MARGARET DALE OWEN:** Sydney, Australia, April 13—Indefinite.  
**COBURN PLAYERS:** New York city 29-Aug. 3, Cambridge, Mass., 5, 6, 7, Hanover, N. H., 9.  
**COUNTISS, CATHERINE (E. L. Price):** Portland, Ore., July 14-Aug. 24.  
**COUNTY SHERIFF (M. C. Jenkins):** Cape Vincent, N. Y., Aug. 1, Chateaugay 3.  
**FINE FEATHERS (H. H. Frasee):** Chicago, Ill., Aug. 11—Indefinite.  
**GILMORE, PAUL (Paul Gilmore Co., Inc.):** St. John, N. B., Aug. 1-3, Cookshire, Que., 5, Sherbrooke 6, St. Johnsbury, Vt., 7, White River 8, Randolph 9, Barre 10.  
**GIRL OF THE MOUNTAINS (Harry Myers):** Rosendale, N. Y., Aug. 1, New Paltz 2, Saugerties 3.  
**GIRL OF THE UNDERWORLD (Charles Brooke):** Good Ground, L. I., 1, Easthampton 3, Port Jefferson 6, New Canaan, Conn., 8, Port Jervis, N. Y., 10.  
**HACKETT, JAMES K.:** San Francisco, Cal., 22—Indefinite.  
**HEART BREAKERS (Mort H. Singer):** Kansas City, Mo., Aug. 17-24.  
**ILLINGTON, MARGARET (Edward J. Bowes, mgr.):** Regina, Sask., Aug. 1-3, Winnipeg, Man., 5-10.  
**MAN'S GAME (Arthur C. Alston):** Pittsburgh, Pa., Aug. 19-24.  
**MASTER OF THE HOUSE (Shuberts):** New York city Aug. 19—Indefinite.  
**MILTON, THE (Springfield, Mass., Aug. 15, Boston 16—Indefinite.  
**MISSOURI GIRL (Western: Norton and Rich):** Crystal City, Can., July 31.  
**OFFICER 606 (Cohan and Harris):** Chicago, Ill., March 3—Indefinite.  
**PUTTING IT OVER (Frank Hatch):** Chicago, Ill., Aug. 1—Indefinite.  
**READY MONEY (H. H. Frasee):** New York city Aug. 19—Indefinite.  
**REBECCA OF SUNNYBROOK FARM (Jos. Brooks):** London, Eng., Sept. 2—Indefinite.  
**ROBSON, MAY (L. S. Sire):** Amherst, N. S., 31, Aug. 1, Moncton, N. B., 2, 3, St. John 5-10.  
**STOP THIEF (Cohan and Harris):** Atlantic City, N. J., 29-Aug. 4.  
**TOWN MARSHAL (Louis Lytton):** Lake Placid, N. Y., 31, Saranac Lake Aug. 1, Clayville 3.  
**UNCLE TOM'S CABIN (Wm. Kibble):** Chicago, Ill., 28-Aug. 10.  
**WARE, HELEN (Henry B. Harris):** Grand Forks, N. Dak., Aug. 1, Fargo 2, Duluth, Minn., 3, 4.  
**WHITE SLAVE (Robert Campbell, mgr.):** Pittsburgh, Pa., Aug. 12-17.**

## TRAVELING STOCK COMPANIES.

**BAILEY-LOCKWOOD:** Pittsburg, Kan., 29-Aug. 4, Independence 5-11.  
**BAIRD, GRACE:** Tulsa, Okla., July 29-Aug. 3, Hot Springs, Ark., 5-24.  
**CORNELL-PRICE PLAYERS (W. E. Cornell):** Alpena, Mich., July 29-Aug. 4.  
**DE ROAME, TRUMAN (Wylder Waiters):** Brownwood, Tex., July 29-Aug. 3, Brady 5-10, Abilene 12-24.  
**FRANK, JOHN E., PLAYERS (Clarence Auskins):** Paris, Tex., 29-Aug. 3, Corsicana Aug. 5-10, Waxahatchie 12-17.  
**GRAHAM, OSCAR:** Chanute, Kan., 28-Aug. 3, Iola 4-10, Atchison 11-17.  
**KEYES (Chester A. Keres):** Sedalia, Mo., July 28-Aug. 3, Nevada 5-10, Fort Scott, Kan., 12-17, Springfield, Mo., 19-24.  
**MAHER, PHIL:** Malone, N. Y., July 29-Aug. 3.  
**REYNOLDS AND ROSS PLAYERS (Billy Ross):** Chillicothe, Mo., 29-Aug. 3, Brookfield 5-10.  
**SPENCE THEATRE (Harry Sohns):** Lawrence, Kan., July 29-Aug. 10.  
**TAYLOR, ALBERT:** Montgomery, Ala., July 1-Aug. 3.

## OPERA AND MUSICAL COMEDY.

**ADOLPHUS (Strum and Workman):** Los Angeles, Cal., April 8—Indefinite.  
**BOSTON COMEDY (H. Price Webber):** Richmond, Me.—Indefinite.  
**CARINO PARK STOCK:** Holyoke, Mass., May 30—Indefinite.  
**DON'T LIE TO YOUR WIFE (Rowland and Clifford):** Des Moines, Ia., Aug. 22-24, Omaha, Neb., 25-27.  
**FISCHER'S FOLLIES (Messrs. Fischer and James):** Los Angeles, Cal., March 17—Indefinite.  
**FITZGERALD'S, W. D. MUSICAL STOCK:** Syracuse, N. Y.—Indefinite.  
**GILBERT AND SULLIVAN COMIC OPERA:** San Francisco, Cal., July 21—Indefinite.  
**GIRL FROM MONTMARTRE (Chas. Froh-**

**man):** Long Branch, N. J., Aug. 1, Asbury Park 2, 3, New York city 5—Indefinite.  
**GEM MUSICAL STOCK (Chas. W. Ware):** Peaks Island, Me., June 22—Indefinite.  
**HANKY-PANKY (Lew Fields):** New York city Aug. 15—Indefinite.  
**HARTMAN, FERRIS:** Oakland, Cal., June 28—Indefinite.  
**JUVENILE HOSIONIANS (B. Lang):** Honolulu, Hawaii, May 22—Indefinite.  
**KOLB AND DILL (George Mooser):** Los Angeles June 9—Indefinite.  
**LEWIS AND LAKE MUSICAL COMEDY:** Calgary, Alta., Can.—Indefinite.  
**LEWIS AND LAKE MUSICAL COMEDY:** Edmonton, Alta., Can.—Indefinite.  
**LINCOLN PARK OPERA (J. W. Gorman):** Fall River, Mass.—Indefinite.  
**LOUISIANA LOU (Harry Askin):** Los Angeles, Cal., July 22—Indefinite.  
**MANHATTAN OPERA (Geo. Lyding):** Elmira, N. Y., May 27—Indefinite.  
**MERRY WIDOW REMARRIED (Max F. Kenhauer):** Chicago, Ill., Aug. 4—Indefinite.  
**MILITARY MAID:** Chicago, Ill., Aug. 5—Indefinite.  
**MODERN EVE (Mort Singer):** Chicago, Ill., April 21—Indefinite.  
**MORTON'S MUSICAL COMEDY (Lewis J. Morton):** Trenton, N. J., April 22—Indefinite.  
**O YOU SCHOOLGIRLS (Alex M. Lyons):** Rutland, Vt., July 29-Aug. 3.  
**PRINCESS OPERA:** Montreal, Can., June 17—Indefinite.  
**RED ROSE:** Halifax, N. S., Aug. 5-10, New Glasgow 12, Amherst 13, Moncton, N. B., 14, St. John 15-17.  
**ROSE MAID (Werba and Luescher):** New York city April 22—Indefinite.  
**SCHEFF, FRITZ (Messrs. Shubert):** New York city Aug. 1—Indefinite.  
**WINSOME WIDOW (Florence Ziegfeld, Jr.):** New York city April 11—Indefinite.  
**WINTER GARDEN REVUES (Messrs. Shubert):** New York city July 22—Indefinite.

## BURLESQUE.

**AVENUE STOCK (Drew and Campbell):** Detroit, Mich.—Indefinite.  
**DEER TRUST (Billy Watson):** Chicago, Ill., Aug. 3-10, Milwaukee, Wis., 11-17.  
**GAYETY STOCK (J. P. Eckhardt):** Philadelphia, Pa.—Indefinite.  
**LADY BUCANERS (Harry Strouse):** Toronto, Can., 27-Aug. 1.  
**LAFAYETTE STOCK (C. M. Bagg):** Buffalo, N. Y.—Indefinite.  
**STAR STOCK (Drew and Campbell):** Cleveland, O.—Indefinite.  
**TROCADERO BURLESQUERS:** Chicago, Ill., Aug. 10—Indefinite.

## CIRCUSES.

**BARNUM AND BAILEY:** Colorado Springs, Colo., Aug. 1, Denver 2, Greeley 3.  
**BUFFALO BILL AND PAWNEE BILL:** Spring Valley, Minn., 31, La Crosse, Wis., Aug. 1, Winona, Minn., 2, Eau Claire, Wis., 3, Minneapolis Minn., 5, St. Paul 6, Superior, Wis., 7, Duluth, Minn., 8, Ashland, Wis., 9, Ironwood, Mich., 10.  
**GOLLMAR BROS.: Arcadia, Wis., Aug. 1, Stevens Point 2, Waupaca 3, Sturgeon Bay 5, Keweenaw 6, New London 7, Antigo 8.  
**HOWE'S LONDON SHOWS:** Brunswick, Me., 31, Bath Aug. 1.  
**SPARK'S:** Patchogue, N. Y., July 31, Bay shore Aug. 1, Babylon 2, Freeport 3.  
**YOUNG BUFFALO AND COL. CUMMINS:** Rochester, N. Y., 31, Medina Aug. 1, Niagara Falls 2, Buffalo 3.**

## BANDS.

**BALLMANN'S:** Bismarck Garden, Chicago, Ill.—Indefinite.  
**BANDA ROMA:** Sans Souci, Chicago, Ill.—Indefinite.  
**CAVALLO'S:** Forest Park, St. Louis, Mo.—Indefinite.  
**CREATORE (H. S. Bastwick):** Delmar Garden, St. Louis, Mo., July 14-Aug. 6.  
**DE BACKER, JEAN:** West View, Pittsburgh, Pa.—Indefinite.  
**DON PHILIPPINI:** Riverview Park, Louisville, Ky.—Indefinite.  
**D'URBANO:** Riverview, Detroit, Mich.—Indefinite.  
**ELLERY'S:** Electric Park, Kansas City, Mo.—Indefinite.  
**HAND'S:** Forest Park, Chicago, Ill.—Indefinite.  
**JAVIEN'S:** Lakemont, Altoona, Pa.—Indefinite.  
**KILTIES, THE:** White City, Chicago, Ill., June 17—Indefinite.  
**MACKEY, C. STANLEY:** Woodside, Philadelphia, Pa.—Indefinite.  
**NATIELLA:** Fontaine Ferry, Louisville, Ky.—Indefinite.  
**NIRELLA:** Kenneywood, Pittsburgh, Pa.—Indefinite.  
**PASSERI:** Washington Park, Gloucester, N. J.—Indefinite.  
**PRYOR, ARTHUR:** Riverview Exposition, Chicago, Ill., June 23—Indefinite.  
**THOMAS, THEODORE (Frederick Stock, conductor):** Ravinia, Chicago, Ill., July 12—Indefinite.  
**TOMMARINO, ALFREDO:** Point Breeze, Philadelphia, Pa.—Indefinite.  
**WEBER, JOHN C.:** Zoo, Cincinnati, O., July 8—Indefinite.

## MOTION PICTURES.

**BERNHARDT, SARAH, and MADAME REJANE:** Chicago, Ill.—Indefinite.  
**CARNEGIE ALASKA-SIBERIAN EXPEDITION (Co. A; P. P. Craft):** New York city May 20-Aug. 3.  
**CARNEGIE ALASKA-SIBERIAN EXPEDITION (Co. B; P. P. Craft):** Pittsburgh, Pa.—Indefinite.  
**HOWE, LYMAN H., TRAVEL FESTIVAL:** Chicago, Ill., May 27—Indefinite.  
**KINEMACOLOR DURBAR:** Philadelphia, Pa., July 8-Aug. 3.  
**KINEMACOLOR DURBAR:** Boston, Mass.—Indefinite.  
**KINEMACOLOR DURBAR:** Chicago, Ill.—Indefinite.  
**LIFE OF BUFFALO BILL (J. S. Burnham):** New York city July 8—Indefinite.  
**LIFE OF BUFFALO BILL (F. A. Thaler):** Cleveland, Ohio, July 1—Indefinite.  
**LIFE OF BUFFALO BILL (A. J. Margolin):** Philadelphia, Pa., July 15-Aug. 3.  
**LIFE OF BUFFALO BILL (M. E. Moore):** Chicago, Ill., July 1—Indefinite.  
**LIFE OF BUFFALO BILL (Montague Bros.):** Indianapolis, Ind., July 22-Aug. 3.  
**RAINEY'S, PAUL J., AFRICAN HUNT:** New York city April 15—Indefinite.  
**RAINEY'S, PAUL J., AFRICAN HUNT:** Boston, Mass., May 13—Indefinite.  
**RAINEY'S, PAUL J., AFRICAN HUNT:** Chicago, Ill.—Indefinite.

## MISCELLANEOUS.

**BARKOOT SHOW (K. G. Barkoot):** Grand Forks, N. Dak., 29-Aug. 3.  
**ELLIS AMUSEMENT (B. Ellis):** La Salle, Ill., 29-Aug. 3.  
**MONARCH GREATER SHOWS:** Canandaigua, N. Y., Aug. 5-10, Conneaut, O., Aug. 12-17.  
**NORWOOD, HYPNOTISTS:** Sydney, Australia, June 29-Aug. 4, Melbourne 5-31, Adelaide Sept. 2-28.  
**PARKER'S SHOW:** Toledo, Ohio, Aug. 19-24.  
**RAYMOND THE GREAT (Maurice F. Raymond):** San Francisco, Cal., Aug. 10—Indefinite.  
**ROULERE, HARRY, and MILDRED:** St. John, N. B., 31, Digby, N. S., Aug. 1, 2, Weymouth 3-5.

## VACATION NOTES.

Mr. and Mrs. Max Kluger are resting at their home, Bellefontaine, O.  
 Mr. and Mrs. Harry Carleton are at their summer home, Bayside, Me.  
 Vivian Prescott has been spending her vacation at Scranton, Pa., during the auto races, trying her own car, preparatory to her race at Brighton Beach, N. Y., next week.  
 Frederic Clayton, leading man of the Cecil Spooner's Metropolitan Theatre Stock company, closed a season of forty-six weeks on July 13 and immediately left for a two weeks' trip in his motor car. He was made a member of the Brooklyn Lodge of Elks on July 7.  
 Recent registrations at Kamp Komfort Inn, Lake Sunapee, N. H., are Mr. and Mrs. William Courtleigh, Marie Dressler and her husband, James H. Dalton, Mr. and Mrs. W. M. Cressy (Blanche Dwyne), Jessica Worth, and Mrs. Jennie Calne, mother of Georgia Calne.  
 Mr. and Mrs. F. Wilson Smith (Berenice Parker) are summering at Grimsby Beach, Ontario, Canada.  
 Norman Lee Swartout has written a new play, *Close to Nature*, and has gone to Annisquam, Mass., for the summer. Mr. Swartout is the author of *The Arrival of Kitty*, which has been on the road for the past eight years.  
 Gordon Harper has closed a stock engagement in the Middle West and will rest at his home until rehearsals are called for *The Lottery Man*, in which he will play the juvenile role, under direction of Merle H. Norton.  
 Janet Bencher and her sister, Olive Wyndham, are at Martha's Vineyard.  
 Frances Starr is enjoying the summer in France visiting the cathedral towns.  
 Dorothy Richardson, assistant to C. E. Cook, press representative for David Belasco, has gone to the mountains for her vacation.  
 Ethelyn Clarke, of Blanche Ring's company; John McKenna, of the Taylor Stock company; Walter L. Main, the circus proprietor; Emma Bunting, of *Tess o' the Storm Country*, and Arch Putnam, late of the Barnum and Bailey Circus, have all been resting at East Liverpool, O.  
 Mr. and Mrs. Edgar Selwyn (Margaret Mayo), who are motoring on their summer vacation, arrived at Hotel Champlain, N. Y., on July 22.  
 Brucehurst, the Atlantic Highlands mansion of Robert Mantell has been fitted up with a gymnasium. After work there under a professional trainer Mr. Mantell re-

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## WARD, CARRIE CLARK

Char. 1415 Catalina St., Los Angeles, for Summer

ports that he is ready for Olympic games. His Shakespearean season will not begin until late in September, when he opens in the Northwest.

H. C. Parsons, manager of Parsons's Theatre, Hartford, Conn., is registered at the Spring House, Block Island, R. I.

Frank Keenan has gone upon a fishing trip to Catalina Island, off the California Coast.

Olive Adair, after a tour of the Orpheum Circuit, is spending a vacation at the home of her stepfather, S. M. Bruce, Bellingham, Wash.

Vivian Diamond, Hedda Laurent, Harry E. Rowe, Robert Blaylock, Ben Simpson, Harry Mack, and Karl MacVitty all have bungalows at Wolf Lake, near Muskegon, Mich.

Ines Plummer, daughter of Manager C. H. Plummer, of the Grand, Syracuse, N. Y., is visiting at her parents' home. Miss Plummer, who has supported Paul Dickey in *The Come Back*, in vanderbilt, for two seasons, will return to the legitimate.

Genevieve Blinn is summering at her bungalow, Lewken Villa, Summer Home Park on the Russian River, California. She will return to New York by Sept. 1.

After forty-eight weeks as comedian with the Orpheum Players of Philadelphia, Frankie Fraunholz and his wife, Anna Stoddard, are at their home in New York, preparatory to leaving for the mountains and a cruise to the West Indies.

Edith Campbell, having closed with Blanche Bates, is spending the Summer with Rice Allen at Sheephead Bay, N. Y.

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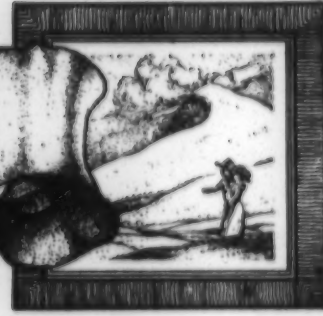
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# MOTION PICTURES



## "SPECTATOR'S" COMMENTS

**I**F the latest United States Court ruling laid down in the matter of the injunction secured by William Fox against the General Film Company and the Biograph Company shall prove good law, a wide field for discussion is opened up. The suit was brought to compel the Biograph Company to supply its regular issues of films to Mr. Fox's company, the Greater New York Film Exchange. Previously the Patents Company had canceled the Greater New York license and had been sustained all through the New York State Courts. After this victory the Patents Company voluntarily restored the Exchange license, but the Biograph Company, for reasons of its own and acting independently of the Patents Company, declined, so it is explained, to honor the restored license and refused to supply Biograph releases to the Greater New York Exchange. Mr. Fox then sued in the United States Courts. In deciding in favor of the Fox Company the court held that the refusal constituted an act in restraint of trade, apparently arguing in some way that a combination control of patents entered into the matter.

If, as stated above, this interpretation of the law shall prove sound, after it has been subjected to the higher court review which is promised, it may and probably will lead to further developments along the same line. How much further the ruling could be extended few lawyers would be willing to say and laymen can only conjecture, but assuming that it might be carried to the extreme limit of forcing an open market, we may well inquire what might be the ultimate result. Supposing that all film exchanges could secure court injunctions compelling any producing company to supply them with its releases, in what condition would it place the producing, distributing, and exhibiting branches of the business?

No exchange would then be able to supply an exhibitor with exclusive service or the exclusive right to any make of films. An exhibitor showing the films of any one group of producers would be subject to the competition at any time of some rival next door, who might, through another exchange, secure a similar service, backed up by court injunction. It would be as if a stock company of players, having secured the right to play some popular drama for a week, were to find a neighboring stock company putting on the same play for the same week.

In the case of the stock company, of course, such a thing could not happen, for the reason that the copyright laws would prevent, and right here we find an illustration of how much stronger copyright protection is than patent protection. Mr. Frank Dyer, of the Edison Company, once pointed out to this writer some of the many particulars in which the copyright laws are more favorable to the owners of copyrights than the patent laws are to the owners of patents. The present instance was not among those he cited, but we may assume it would be if he were to discuss the matter again.

This leads to another possibility. If patents and trade agreements fail to hold water in the matter of exclusive film services, what is to prevent the various groups of producers basing their restrictions on the copyrights of their films? The thing is already done in cases of feature subjects on which State rights are sold; why not in the same manner with all film productions? Would the question of restraint of trade again come in, and if so, why hasn't it applied long ago to theatrical combinations?

In any event, it is the opinion of this writer, as expressed heretofore, that the only logical and eco-

nomical methods of distributing motion picture productions on a large scale must be according to scientific method, and any system must presuppose organization and fixed agreements in advance. The days of the wildcat theatrical enterprise long since passed away. It will be strange, indeed, if wildcat motion picture productions can ever prove successful or even desirable. If the machinery and combinations are not maintained among the producers they will be among the distributors or among the exhibitors. Scientific management will force itself in somewhere along the line, and reason teaches us



MIRIAM NESBITT

A Talented Leading Woman of the Edison Stock

that it will be most potent where the conflicting interests are least numerous. Obviously this will not be among the exhibitors. They can combine, and combine, very often for their own good, but that they can ever control does not seem possible.

Among champions of the motion picture drama is Sam Lederer, manager of the Olympic Theatre, Chicago, who contends that the films shown are a valuable "feeder" for the stage. In an article which Mr. Lederer wrote for the *Chicago Tribune* for the issue of Sunday, July 21, he stated this opinion as follows:

I am not ready to go with those who hold to the opinion that the moving picture shows will prove a permanent injury to the legitimate theatrical business. On the contrary, I believe they will help it. They tend to develop a taste for the illusion of the stage in young people at an early age. The boy and girl get a flavor of theatrics much earlier than they used to. It is seldom that a child of six goes to a downtown theatre except to see shows that have some definite, deliberate appeal to children; but children of tender years frequent the moving picture show.

The present character of the moving picture show is so high that it creates a wholesome appetite in the young. They like what they see, and they want to see the living play. They conceive a definite desire to go to the theatre, having had an intimation of what it has to offer them. Picture plays are doing for the stage now what novels did in the past. People like to see plays based on novels that they have read; and the children look forward and plan to see the greater illusion of the theatre. I look for the effect of this education upon the attendance at the downtown theatres; the crop is already coming in.

Mr. Lederer's remarks may be indorsed, espe-

cially his reference to the high character of the picture show of the present day. The extent to which motion pictures are cultivating the imaginative qualities of the young are little realized by the general public. Some of the faddists see it, but they see it with more or less alarm, fearing that what the young mind is drinking in is being taken literally, and that we are training up a nation of cowboys, outlaws, and criminals merely because so many films deal with crime in some incidental form. But the deeper student will entertain no such fears. He realizes that the interest of the public, especially the younger public, is of an imaginative character and that the development of imagination as a faculty is of the highest good.

Commenting on a statement that there were "press agents on the job" before Rosenthal, the murdered gambler, drew his last breath, the esteemed *Evening Sun* remarks, sarcastically, that "no evidence has been collected to show that the thugs arranged in advance to dispose of the moving picture rights." Why didn't the *Sun* also remark that there is no evidence to show that any of the murderers arranged in advance to sell exclusive stories to the daily press or the yellow magazines? Why these constant flings at the motion pictures? Why?

THE SPECTATOR.

### ESSANAY CONGRATULATED ON NEW WALL

The Essanay Company has just erected a New Art garden wall, of Craftsman architecture, about their spacious grounds at the Chicago studio. The wall is constructed of Dutch "clinker" brick columns mounted with jardiniere hoods containing colored flowers which create a variegated atmosphere to passers-by. Entrance to the grounds is made through a Pergola gateway, roofed with a Craftsman dome, declared to be entirely unique in design and architecture. George K. Spoor, president of the Essanay Company, has received scores of letters from Argyle Street residents congratulating and thanking him for erecting such a splendid ornament to the street and the community.

### CAMPAIGN FOR EDUCATIONAL SUBJECTS.

The Bureau of Civic Co-operation, under the direction of E. G. Routsahan, Hyde Park, Chicago, is starting a campaign to create a motion picture public desirous of more educational features, to help the motion picture show to help the town or city, and to make education entertaining and to secure entertaining education. He invites the co-operation of any club, society, league, school, committee, or individual.

### OTHER FEATURES TO FOLLOW.

Following the release of *The Fall of Montezuma*, Essanay's historical three-reel production of Cortez's conquest of Mexico, which will appear the latter part of this month, the Essanay Company announce, no less than five great three-reelers to follow, the first of which will be another scenic and costume production, the title of which is not yet given out. It is also announced that three Broncho Billy pictures will be released during August and an Alkali Ike production. The Essanay Western Stock Company is still located at Niles, Cal., and G. M. Anderson writes that he has not yet exhausted the scenic beauties of this region.

### SPECIAL EVENT FILM'S PLANS.

At the beginning of September the Special Event Film Manufacturers' Company expect to put upon the market a line of motion picture cameras and printing machines for the amateur trade. The outfit, it is claimed, will be guaranteed to take as good a picture as any professional camera on the





SCENE FROM "NOT LIKE OTHER GIRLS"  
Victor Two-Reel Subject Released July 26. Florence Lawrence  
and Owen Moore.

market to-day, and will be delivered for \$75 complete. Fred Beck, manager of the company, is about to start on an extensive tour through the United States about Aug. 1, in search for some subjects for educational purposes for use in schools. New subjects on hand include The Talking Dog, now playing at Hammerstein's Theatre; The New Method of Capping Machine on Bottles, The Motorthrone Race at Brighton Beach, and a night view of Madison Square Garden as it now appears in full blast.

#### KALEM'S FOUR A WEEK.

Beginning with Aug. 24 the Kalem Company will release four reels each week. It is declared that the increase in quantity will not be at the expense in quality. A stock company of twenty people are now making feature subjects in Europe, and four companies are at work in America. During this Summer a company will also go again to Ireland, where they will produce a series of Irish plays, including The Shaughraun, by Boucault; The Kerry Gow and Shaun Rhue, by Joe Murphy. A number of historical plays will also be taken in England and Scotland. The first Saturday release will be entitled Rube Marquard Wins. It is a baseball picture.

#### ECLAIR WEEKLY.

The Eclair Company is to issue in film form a weekly of current events of the world in general. It is also planned in the near future to put out one full reel educational subject each week, in the way of travels, nature studies, and science.

#### GOODWIN WILL NOT PLAY MERCHANT.

The General Film Publicity and Sales Company announces that it will not stage The Merchant of Venice featuring Nat C. Goodwin, as was given out last week, but will put on another production in its place. The reason for the change, it is asserted, is because the drama has just been placed in picture form by the Thanhouser Company.

#### "MISS KENNETH CASEY"?

The Pittsburgh Sunday Post prints a portrait of Kenneth Casey, the Vitagraph boy actor, and captions it "Miss Kenneth Casey." Perhaps the parents of the precocious youngster will now take the hint and have his hair cut.

#### POPE SURPRISED WITH FILM.

After a recent exhibition of films at the Vatican, showing scenes from the inauguration of the new Campanile, the Pope requested one of his priests to procure a motion picture machine and learn how to operate it. Without telling the Pope the priest secured pictures of His Holiness tending his favorite flowers in the Vatican. It was reported to be

true to every expression and gesture, and the Pope was not only surprised, but vastly interested.

#### EDWIN AUGUST WITH LUBIN.

Edwin August, who was recently engaged to head a branch of the Universal film producing forces, has closed with that company and accepted an engagement with the Lubin Company to play leading parts.

#### ALLEGED INDECENT FILM.

The theatre license of the Bijou, of Rochester, N. Y., has been revoked by the Mayor of that city on the alleged ground that Manager W. H. Woods ran an immoral film called Passion, advertised with an offensive poster outside of the house. No picture of that title is known among recognized producers and distributors.

#### VITAGRAPH WILSON SPECIAL.

An exclusive special release by the Vitagraph Company of America will be one of National interest. The acceptance of the Democratic nomination by Governor Woodrow Wilson as the candidate of his party for the Presidency of the United States. The scenes of this unusual event are taken at the "Little White House" at Sea Girt, New Jersey. In addition to the principal scene, we are introduced to the prominent men and leaders in National affairs. Governor Wilson, making the speech of welcome, the Governor greeting the Hon. Champ Clark,



SCENE FROM "COUSINS" (THANHOUSER)  
Featuring the "Thanhouser Twins" in a Coming Release

and in consultation with Representative Richmond Pierson Hobson, of Merrimac fame. Chairman Grossepup talking with David Crater, Secretary of State of New Jersey and Democratic boss of Monmouth County. Representative Billy Hughes introducing the representatives to Governor Wilson. The members of the House of Representatives in a specially posed group for the Vitagraph Company. Governor David West, of Virginia, in conference with Governor Wilson; Major Armes, of Washington, and Congressman Dupree, of Indiana. Congressman Thayer, of Massachusetts; Congressman Fitzgerald, of New York. J. L. Fort, Congressman Tuttle, and Judge Grossepup. Preliminary scenes shown are the Governor's family seated on the porch of the "Little White House," the surrounding grounds and the newspaper camp of the reporters who supply the news for the press concerning Governor Wilson's campaign. This special exclusive will be released about Aug. 10. Length, 1,000 feet.

#### NOVEL VENTILATING DEVICE IN NEW HOUSE

JACKSONVILLE, FLA. (Special).—The Montgomery Amusement Company, with headquarters at Jacksonville, Fla., opened their second Columbia house, the Ideal, with George Warner as manager. The seating capacity is 600. A stage has been constructed to permit the introduction of vaudeville at any time. Contrary to the usual custom, the exhaust fans are placed at the floor level at the rear

of the house and the ceiling has numerous ventilators. It is claimed a change of air in the auditorium is had every ten minutes. Numerous wall and ceiling fans keep the air in circulation. The house is situated well back from the street and is approached through an arcade, with walls decorated in panels of embedded glass. This is the ninth house of this company.

E. O. UEDEMANN.

#### ELABORATE HOUSE FOR JACKSONVILLE.

JACKSONVILLE, FLA. (Special).—The Prince Theatre opened July 20 with Independent service secured through the Film Supply Company of America. The interior decorations are in an elaborate panel effect in several shades of mottled lavender, with framework in bronze. The house has five exits. A mirroroid curtain is used, and it is set in a bronze frame of heavy mold. The seating capacity is 500. A large pipe organ is built in on either side of the curtain, and is operated from the orchestra pit. There are six pieces in the orchestra. The theatre is exceptionally well lighted with inverted ceiling lights and numerous wall fixtures in wrought brass. Ventilation is secured through two 42-inch exhaust fans and two 24-inch blowers drawing in fresh air through cooling boxes; twelve 18-inch wall fans add to the circulation. Telephones connect all departments. The front of the house is in old ivory finish, trimmed with striped Italian marble. A glass canopy reaches well out in front of the lobby. The house is controlled by the United Amusement Company, with officers as follows: Walter Mayer, president; D. J. Prince, vice-president; A. M. Endel, secretary and treasurer; O. P. Hall, manager, and W. L. Hudson, chief operator. Mr. Hall has had fifteen years' experience in the motion picture and amusement field, and was at one time connected with the Biograph and Edison concerns.

E. O. UEDEMANN.

#### CONVENTION A BIG ONE.

Thousands of Visitors Expected in Chicago to the National Convention of the Exhibitors' League.

Information coming from different parts of the country indicates that there will be a large gathering of motion picture folk at the Chicago National Convention of the Motion Picture Exhibitors' League, to be held Aug. 13-17. Special cars are being chartered from various points throughout the country, and it is expected that there will be several thousand visitors. A representation of the Universal Film Manufacturing Company will leave New York in an automobile ten days before the opening date and will make the journey entirely by auto. The party will include David Horsley, Marc Ditenfass, Pat Powers, Edwin Porter, and



SCENE FROM "BABY HANDS"

Gene Darnell, the Thanhouser "Kidlet," and James Cruse in a Coming Thanhouser Film

Joe Engle. A delegation from the Film Supply Company have likewise planned to be present and have chartered a special car for that purpose, on which several newspaper men will be accommodated.

The plans of the convention are given out as follows: The first session will be called at 2 p.m. on Tuesday, Aug. 13, when different committees will be chosen. In the evening there will be a visit to the Essanay plant. Wednesday morning will be an executive session. In the afternoon there will be a visit to the Selig plant, while in the evening licensed films will be shown at Orchestra Hall, Michigan Avenue. Thursday will commence with another business session, and a visit to the American Film Manufacturing Company in the afternoon, while Independent films will be exhibited in the evening. Friday will be devoted entirely to business and the election of national officers. In the evening there will be a grand banquet at the La Salle Hotel.

## LETTERS AND QUESTIONS.

Answered by "The Spectator."

"B. W.," of Columbus, O., has several little tales "that ought to make excellent motion picture productions," but she doesn't "know what shape to put them in," and asks advice. It seems to be a standing question and The Spectator is half inclined to write a standing reply. Several companies have printed instructions for the benefit of new writers, and by writing to all of them "B. W." will no doubt secure a variety of replies. Some companies make no conditions as to the form in which a story shall be sent in, except that it be brief. A mere synopsis will sometimes suffice, although it will be better to follow the established style recognized by most companies, the particulars of which will no doubt be secured in the manner described above.

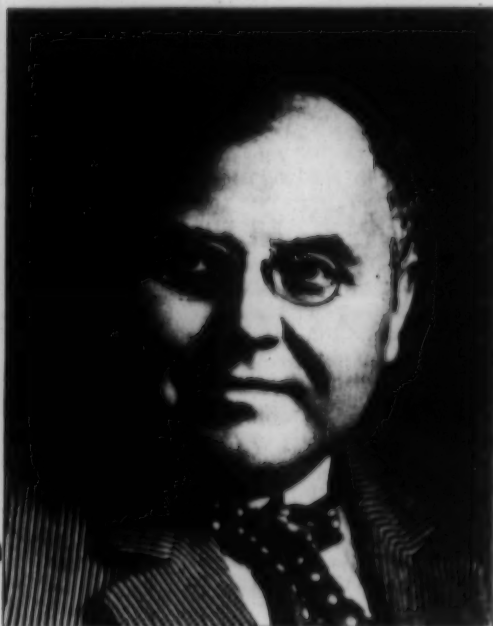
Frank Staples, of Los Angeles, who writes that he is the author of *The Four-Flush Actor*, produced by the Solax Company, enlists himself among the photo-playwrights who favor the publication of the names of authors. "Hereafter," he says, "I intend to add to all scenarios that I submit to companies: 'I request you to have my name given on the films as the author. You give the casts and the names of the actors who play the parts; all dramatists' and sketch writers' names are on the programmes of their productions. Why not the scenario writer?'" Why not, indeed?

Another ambitious author, "L. M. C.," of Brooklyn, writes in similar vein regarding the giving of authors' names. Why not make it unanimous?



CHARLES ELDRIDGE

A Well-Known Player of the Vitagraph Forces



JOHN STEPLING

Popular Essanay Comedian, Famous for His "Billy McGrath" Character Creation.

"San Francisco" appears rather disappointed that her letter in criticism of a writer who had said unkind things of picture players was not printed. It was no reflection on "San Francisco" that her letter was omitted, but merely that her remarks came in after other readers had apparently exhausted the subject.

"A Fan," of Los Angeles, wants to know if it is "Western" for a "bad man" to "jump out of his boots and blink his eyes every time he fires his gun?" He noticed this peculiarity, he says, in several Western Essanays, although apparently he does not charge the offense against Mr. Anderson, as he remarks of that player: "I think he is great, and would be greater if he would play a real bad man once in a while." "A Fan" concludes with the opinion that "101 Bisons" are the real "Wild West" Western pictures.

The Spectator is just a little doubtful how to take this letter from "Gladys," of Pittsburgh:

If *The Mirror* were published in Pittsburgh I'd come to you and on my bended knees and beg you to print the picture of Harry Myers. You refused once but you shall not get rid of me so easy. My letters shall haunt your office, and you'll grow to know my writing and begin to feel uneasy when you receive them. And then if all that proves of no avail I myself shall come up there and demand it. But you're such a dear, kind-hearted old (?) fellow I know you'll not refuse, will you? If you do, I'll think you a cruel, cold-hearted man (and that will be hard to do), but if you grant it, I'll love you forever, and I'd much rather keep on loving you than not, and wouldn't you much rather I would?

It seems to be a case of trouble to come, whichever way The Spectator decides to act. Pleading on bended knees will be bad enough to endure, but to be loved "forever" by an unknown young miss—well, discretion is the better part of valor and we'll pass the matter on to Harry Myers, who is evidently the real object of the lady's admiration. So it's up to Harry to send in his portrait or not.

"D. C.," of Denver, writes to advise The Spectator that she has secured the name of the Biograph player about which she had formerly written, and that therefore The Spectator need not go to the trouble of answering. The thoughtfulness of "D. C." is most charming under all the circumstances.

This protest of Irving Mandell, of New York, shows that there may be such a thing as leaning too far in an opposite direction when it comes to handling subjects that may offend one side or another:

I wish to make a protest through your columns to the manner in which many moving picture companies, and one in particular, produce Civil War stories. In this class of picture the Federals are always defeated, the villain is always a Northerner, the hero or heroine a Southerner; the Confederate soldiers, brave and good, the Federal soldiers ruf-

fians and cowards. Of course, the victor can afford to be magnanimous, and then the manufacturer must be able to sell his films below Mason and Dixon's line, but can such a thing not be carried too far? I have sat next to G. A. R. men and watched them as this kind of a picture was unreel before them, and witnessed their indignation at such representations. As a near relation of one who "was willing to give his life that this country might survive," I ask that you give publicity to this protest against such pictures, and for a more delicate handling of stories of the great struggle.

## FLORENCE LAWRENCE INTERVIEWED.

An interesting interview with Florence Lawrence appears on page 13 of *The Mirror* this week. Miss Lawrence's remarkably pleasing personality and exquisite art in the silent drama has won her so many thousands of warm admirers throughout the world that she has become a national—even an international—character.

## TWO OF A KIND IN CHICAGO.

Evelle Prout, of the Essanay Eastern Stock company, came very nearly losing her life the past week during the taking of *The Progress of Grassville*. Mr. Baker, the director, had the company at Loon Lake, Ill. The plot was based upon the rescue of a party of girls from the lake after their boat had accidentally upset. Miss Prout's dress caught in the seat of the boat and she was trapped beneath it as it overturned. Whitney Raymond, the popular young juvenile man of the company, instantly dove beneath the boat and brought her to the surface.

Gladys Wayne, the new ingenue of the Selig Polyscope Company's Chicago plant, came within an ace of drowning last Thursday afternoon in Lake Michigan, while several hundred spectators on shore thought that she was merely acting. Miss Wayne was playing the part of the heroine in a Summer resort drama. She was in a boat which was upset according to the requirements of the picture story. She came up underneath the boat, but was rescued by Douglas Lawrence, the hero of the play.

## SELIG BASEBALL TEAM TO PLAY PATHES

Arrangements have just been completed between officials of Pathé Frères and the Selig Polyscope Company for a game between the crack baseball teams of these two enterprising manufacturers. The Pathé team have proved themselves the strongest players in the Eastern motion picture field by trimming the Lubin team, and the Diamond S players have beaten every team they have faced this year, including the Essanay Company's nine. The game is scheduled to take place in Chicago probably some time in August, and possibly during the Exhibitors' National Convention.



PAUL SCARDON

A Favorite Player of the Majestic Stock



## VIEW OF THE REVIEWER

It might be some consolation to that director or producer who is continually complaining of the lack of ideas with which to build up a picture drama, if he would stop to think a moment, that perhaps it is not so much ideas that are wanting, as it is imagination and insight to develop those already at hand. Paradoxical as it may seem, the chief interest in a story is not in the story itself, but in its unfoldment and treatment, the manner in which it is revealed to the spectator. No idea, or the plot springing from the idea, becomes vitally interesting until the fundamental point of the story has been grasped in its varying aspects, the whole truth of the situation ascertained and placed before the spectator in a natural, living reality.

To do this requires the use of the imagination, and whatever good the picture may be accomplishing in other directions, it is teaching not only those who make them but the public at large the use of this highly necessary and progressive mental characteristic. The most imaginative conception may be turned into the commonplace and the trite, if the director has not been able to conceive the truth back of it all, while, on the other hand, the most commonplace incident reverts into a living creation by the quickened sense of the imagination.

By the ordinary process of picture construction a bald idea is discovered and related events are conceived to bring the whole to a conclusion. This is what might be termed mere conception, the manufacturing of a whole by filling in the parts. It constructs by patch work and aggregation of events, while imagination sees the whole at once and creates out of the universal thought governing the whole. It thus becomes a growth, with life and nature permeating every object it contemplates and lifting the mere ordinary conception to a distinct and individual expression of its own. Furthermore, since its grasp and contemplation has been upon the idea as a whole, it brings unity and truth to bear on all the component parts, and unity of thought is an extremely difficult characteristic to find in the average photoplay.

Perhaps it is the rush method or perhaps it is the lack of imagination on the part of many producers that the greater part of the pictures of to-day are mere conceptions. The producer, for the most part, fails to get down into the heart of the little drama and to find the universal truth back of the situation, incident, and characters. If he would do this, it is undeniably true that each director must be allowed full play of his individuality and his imagination. It is in evidence that those manufacturers, who are putting out the highest grade of artistic work, are those who are allowing perfect freedom of thought and expression on the part of their directors and their colleagues.

Art is individual expression, and accordingly many minds brought to bear upon the thought of one are wont to distort the original idea and rob it of its uniformity, though outside thought working in the same direction may bring the creation nearer perfection. Naturally such a method is for the true artist, yet if he has not this ability he has little right to his position.

One reason for this lack of imagination displayed in the general output of photoplays may be that the director has been made to put on a picture with which he has little sympathy, and again there is shown the lack of discrimination in not respecting the individuality of an art. The lament of the average picture author that his play is not interpreted as he imagined it is likewise an inconsistency in this direction, since each producer has his own individual methods, facilities and modes of expression. Yet this by no means excuses the director his lack of imagination in not being able to ascertain another's point of view, and while no two people arrive at the same conclusion by the same mental process, both may absorb much from the other in bringing out this conclusion. This is the relation of the artistic director to the author.

The time has hardly arrived when the di-



SCENE FROM "THE TWINS"

An Essanay Comedy for Release Aug. 2, with Lily Branscombe and John Stepping in Characteristic Roles.

rector may take the average script and be the mere instrument of externalizing it to the spectator. Yet it makes little difference how the results be attained, so long as fullness of thought be expressed, which can only be done by the development of the imagination through and above the conception itself. For the imagination is the one force which vitalizes the commonplace out of itself, giving originality to the creation, presenting each situation and thought in its proper perspective and relation, and making the simple conception a picture of a universal truth, not only in its entirety, but in all its related parts. THE REVIEWER.

### STUDIO GOSSIP.

REX DE ROSSELLI, one of the members of the Selig Polyscope Company's Colorado branch, now located at Canon City, was stabbed several times in the thigh just above the knee on Wednesday, July 10, while playing a certain scene in a lively Western production entitled *A Cowboy Mother*. In a scene he had a hand-to-hand battle with an Indian, impersonated by Lester Cunio. Both men employed short knives and naturally attempted to inject all possible realism. In an unavoidable slip Cunio's blade caught Rosselli and cut him severely. Although badly hurt and much against the wishes of the producer, Rosselli played five more scenes before he went to the hospital. It is declared that it will be some time before the wounds heal sufficiently to allow Rosselli to continue with his work.

JEAN ACKER and Catherine Tower are now on a vacation at Long Island. Miss Tower has been engaged for leading role in the coming New York production of *Within the Law*. "Little Billie," as Miss Ackers is called by her friends and associates, will return to her post with the Lubin Home Stock company at Philadelphia.

BETTY HARTE, of the Selig Polyscope Company's Los Angeles forces, whose daring parts in the wild animal pictures have given her a unique prominence, has been spending a short vacation at the Grand Canyon of Arizona. Her easy horsemanship elicited admiration from the natives. Miss Harte plays a prominent part in Selig's forthcoming production of *King of the Forest*, a wild animal feature.

FRANCES NE MOYER, of the Lubin players now in Maine, under the direction of A. D. Hotelling, while playing the leading part in *The Smuggler's Daughter*, the scenes of which are laid on the famous rocks of the Maine coast known as Bald Head Cliff, met a very thrilling and almost fatal accident. Miss Ne Moyer had to be shot and fall over a cliff. The shot was fired and Miss Ne Moyer fell, but she slipped out of the grasp of the two men who had stood ready to catch her and was clinging to a point of rock some thirty feet below. One of the company descended on a rope and helped her to safety, and in a short time she was again working as diligently as ever.

ROBERT BOSWORTH, of the Selig Polyscope coast studio, is again directing and playing

the leads in his own productions. Mr. Bosworth dropped producing for a time to devote his entire attention to leading roles in several big special feature releases.

ARTHUR JOHNSON, who is always the hero when he appears in Lubin productions, while working in a picture the other day, was out in a canoe and supposed to be attacked with a fainting spell only a few hundred feet from the Wissahickon Falls. Howard Mitchell, who is the proud possessor of a swimming medal, was to make the rescue. The strong current caused the wire holding the canoe to snap and it rapidly drifted toward the falls. Mitchell shouted for Johnson to take the water, and then plunged in, reaching Johnson just in time to save the plunge, which is over fifty feet. Now Johnson claims that he saved Mitchell, and Mitchell backs his own claim by showing his Carnegie life-saving medal.

LILY BRANSCOMBE, leading lady of the Eastern Essanay stock, hails from Australia and is a great lover of outdoor sports. She holds several amateur championships for swimming; high diving, and roller skating in both New Zealand and Australia. She is also an expert horsewoman. She has written a scenario, soon to be released by this company, taken from an experience in her own life, where she saved the life of her father from bush-rangers, who held him in ransom. After two days and a night in the saddle she appeared with the money and released her father.

CHARLES CLARY accomplished a daring feat recently during the Selig production of *Officer Murray*, released on Aug. 1. Clary found himself alone on the top of a high burning building, which eventually became a mass of flames. According to the scene, two players garbed as steel workers on a derrick were to lift Clary clear to the roof. The men fainted, overcome with the smoke. Clary encircled both men and held them until the temporary plank was reached, where his strength gave way. The camera caught the scene.

MIRIAM NESBITT, one of the prominent leading women with the Edison Company, whose *Madame* appears in this week's issue, has been picked out with Marc McDermott from a large number of Edison photoplays to proceed to London, where a series of English photoplays are to be prepared. Miss Nesbitt is distinctly English in type, and therefore it is felt she is especially well adapted for work in this series. She has previously appeared in London on the legitimate stage, and has supported a number of well-known London stars, appearing there in the original production of *Peter Pan*.

VEDAH HERTRAM, the leading woman with the Essanay Western Stock company, is reported to be seriously ill at the hospital from a complication of diseases. Her parents were summoned, and for the first time it was learned that her real name was Adele Buck and the daughter of wealthy parents in Boston.

FRANCIS X. BUSHMAN, Essanay's leading

man now heading the company operating at Bayfield, Wis., the past week met and defeated John Pederson, champion wrestler of Buck McCarthy's lumber camp No. 9. Bushman is a thorough athlete, trains constantly, and is a master of the art of self-defense and wrestling.

IRMA LA PIERRE, who played Anne in *Seven Days* at the Astor Theatre, has been specially engaged by Daniel Frohman to enact the part of Mercedes in the five-reel motion picture of *Monte Cristo*, in which James O'Neill will assume his old part.

JOHN STEFFLING, the popular Essanay comedian, whose picture appears elsewhere in this issue is a sterling actor of wide experience in all branches of theatrical work. For many seasons he played in Shakespearean repertoire with E. H. Sothern, and has been identified with such stars as Olga Nethersole, Henrietta Crosman, and Louis James. He has also a long series of successful stock seasons to his credit with such well-known organizations as the New Theatre Stock company, New York, numerous companies of Charles and Daniel Frohman, Klaw and Erlanger and many others extending from coast to coast. He is now completing his second year with Essanay's Eastern company. His genial personality, remarkable versatility and ability have won him hosts of friends wherever good pictures are shown.

### "BUFFALO BILL" FEATURE SELLING.

The territory for the *Life of Buffalo Bill*, the three-reel production, featuring Colonel William F. Cody with his *Wild West Shows*, is declared to be selling fast. The *Buffalo Bill* and *Pawnee Bill* Film Company, of 145 West Forty-fifth Street, announce that already W. E. Green, of Boston, Mass., has purchased the rights for six States for which he paid \$5,000.

### SELIG WILD ANIMAL FAMILY GROWS.

The collection of animals at the Selig wild animal farm at Los Angeles has increased by forty-three babies since the first of the year. This native-born increase consists of twenty-one lion cubs, seven leopards and fifteen wolf pups. All are in the finest condition and will enliven several Selig pictures which will be released in the near future.

Among the newcomers at the farm is a famous kangaroo from Australia that boxes scientifically in the roped arena. The clever animal will don the gloves and spar with a human being in a style which is fairly beyond belief. He arrived in Los Angeles from Australia a month ago. The kangaroo will be featured in a coming production. Consignments of a number of rare animals are now on the way from India, Africa, South America and the Arctic, consisting of tigers, rhinoceroses, tapers and polar bears.

### RELIANCE RELEASES.

Aug. 7, Phillip Steele, a two-reel production dealing with the Canadian police, in which the girl's eyes are open to the perjury of the man, when she receives the skull of another, whom he had caused to commit suicide after stealing his wife.

Aug. 10, *The Two Fathers*. The fathers of betrothed children commit a crime. One escapes and refuses marriage to the other's son to his daughter. The daughter learns of her own father's perjury and takes the matter into her own hands.

### MOTION PICTURE NOTES.

The Rex, of Moose Jaw, Sask., Can., the newest picture house of that town, opened July 21 for business. It is reported "the prettiest and most up-to-date theatre of this class in the city."

The firm of Doyle and Fitzgerald, owners of the Lyric Theatre, Alpena, Mich., has been dissolved. William Doyle has purchased the interest of Rex Fitzgerald. Because of other business interest Mr. Fitzgerald thought it wise to sell his share of the business. The Lyric is doing fine business, showing none but the best of films and good vaudeville. The Majestic is still under the able management of Mr. Harris, an old stock man. The business of the house has increased 100 per cent. since he has taken hold of it. The theatre also has vaudeville. The Palace is managed by George Richel and is doing good business. The veteran house, the Royal, is still under the management of Joseph Ayotte and still catering to those that like the "blood and thunder" kind of pictures.

The *Daily American*, of Monterey, Cal., notes the arrival there of a Gaumont picture-making outfit.

J. M. Bradlet is preparing a Motion Picture Guide which will contain classified adresses of different companies engaged in catering to the motion picture trade. It will be published from Chicago.

Cap's Orchestra at the Odeon Picture Parlors, Bellefontaine, O., July 23, pleased good business. The picture programme was excellent and the vocalists pleasing.



## Reviews of Licensed Films

**The Part the Servant Played** (Cines, July 20).—A clean little comedy drama is set forth in this film, one that is a genuine delight in comparison with some of the pictures of the more lurid or melodramatic type and a film whose story is clearly and effectively told, besides being well acted. The earl's son is in love with a girl whom the earl considers too far down in the social scale to be a suitable helpmeet for his son. But the boy has an ardent champion in the old servant of the house, Gaspard, who, by virtue of his long service, has quite a large voice in the affairs of the household. The boy, George, in need of money, applies to his father, and is refused, but Gaspard secretly pleads with his lordship and finally the latter agrees to yield, provided the money shall appear to come from the servant. When the discouraged youth finally asks the servant for help Gaspard produces the money. Then the young man is told by his father that if he marries the girl he will be disowned, but Gaspard advises him to go ahead, takes his own money from the bank and gives it to the boy. On the day of the wedding Gaspard takes the earl to the home of the bride almost by main force, and there the lord forgives everybody concerned in the affair. The earl forgives rather too quickly, but this little point will probably not be noticed generally. Dorothy Ferris is the girl, Alfred Bracci the earl's son, Thomas Lupi the earl, and Charles Maestro the servant.

**A Prisoner of the Harem** (Kalem, July 19).—Alice Durand, an American girl out of work, is attracted by an "ad" calling for a governess for a wealthy Egyptian home. She gets the job, is met at Cairo by the pasha and taken to the palace, where she soon finds that the pasha really wants her for his harem. Alice is made a prisoner, after having met Zorah, the pasha's favorite. But she manages to drop a note out of the window explaining her plight, and

this note is found by an American tourist. Zorah notices this performance and gives the alarm, so that when the tourist gains entrance to the room where Alice is kept he is overpowered by the guards and sentenced by the pasha to death in the lions' den. At the last moment, however, the tourist's dragoman, arriving with a band of soldiers whom the American consul has procured, and the Americans are rescued, with a good chance of Howard, the tourist, winning the girl. The film is interesting chiefly on account of a few views of the steamship *Baltic* and one or two others taken in Egypt. Robert G. Vignola is the pasha, Gene Gauntier the girl, Alice Hollister Zorah, and Jack J. Clark the tourist.

**Egyptian Sports** (Kalem, July 19).—A few very interesting views of the Egyptians at play are shown in this film, one of the events being the visitors' race, in which members of the Kalem company took part. The pictures were taken at Luxor and include a donkey race, a horse race for natives, and a camel race for natives.

**The Ranger's Reward** (Lubin, July 22).—The story of the film is a typical bit of Western melodrama, with the girl, as usual, doing most of the rescuing and getting the common reward of winning the hero in the end. The heroes of these Western melodramas seem to be constantly in need of the protection of the girl with the pistol, and one shudders to think what would happen to the good men of that section if the hustling female were not always on hand to drive the villain away at the point of a gun. In its class, however, this film will prove as interesting as the average. Ranger Romaine is sent out to capture a dangerous outlaw, Sorrento, but before any capturing has been done Bonita, the Mexican maiden, has sent her brother for supplies and in his absence Sorrento gets Bonita out of her house and is doing a strangling act when the ranger ar-

rives. But even then Bonita has to do her share in routing the outlaw. Sorrento climbs a tree and waits for the ranger, but Bonita's brother sees him, tells the girl and the latter sets out to protect the ranger. Just as Sorrento is about to cleave the ranger with a machete Bonita shoots and wounds him, enabling the officer of the law to make an easy capture. A month later the ranger's "reward" (it is hard to see what he has done to deserve a reward) proves to be the hand of Bonita.

**The Thief** (Kalem, July 22).—The Thief is hardly a good name for this film, inasmuch as the girl who took the coat had no intention of stealing it, but merely of wearing it for one night, with a very clear determination to return it the next day. Perhaps that makes a thief of a person, but the point is that in this case the title leads one to expect something big in the dramatic line, and the expectations are not realized. Lillie, the department store girl, is invited to a dance by one of the bookkeepers, but she has no suitable coat, and is undecided whether to accept the invitation, although being very anxious to go. A drummer gives into her care a lace coat for display in the store, and this Lillie decides to borrow. She goes to the dance and is the belle of the ball, but the bookkeeper learns about the coat and becomes very angry. The next day Lillie, fearing detection, arranges to have her mother take the coat back, but the woman is delayed in one way and another and the drummer has discovered that the coat is not on exhibition. Lillie is accused of theft and two officers sent to her home to search for the coat. Her mother has left with it, however, before they arrive, and, reaching the store, gives the coat to Jack, the bookkeeper. He manages to conceal it on Lillie's floor, and just as the manager is on the point of discharging the girl the bookkeeper, who has found the coat in the presence of several clerks, appears in the office and saves the girl's job. Also, Jack decides that she has suffered enough and he forgives her. The acting is not above the ordinary. Hazel Neason is Lillie, Thomas Moore the bookkeeper, R. B. Mitchell the drummer, and Gertrude Norman Lillie's mother.

**The Brave Little Indian** (Pathé, July 18).—It takes the spectator a long time to find out what the idea in this picture is. The first part of it falls utterly to get across, and the rest of it proves to be the usual Western Indian melodrama, with the conventional burning cabin. Starlight, the little Indian, has received several gifts from a white couple, and in other ways they have treated him in a very kindly manner, especially in protecting him from a drunken Indian. The latter seeks revenge by telling the other Indians that the palefaces are trying to steal the children of the Redskins, and that, already they have bewitched Starlight, so the Indians prepare for a raid on the paleface cabin. But while they are doing their preliminary war dance Starlight steals out of the camp with two horses, warns the white couple and gives them the horses, so that they can make a speedy escape. Then he prepares to allow them as much time as possible by barricading the doors of the cabin and building a fire, and these actions bring about conditions that make the Indians think that their victims are inside the cabin. Starlight climbs into the attic and the Indians set fire to the home, but when the blaze is well under way they recognize Starlight at the upper window. Magna, the Indian who started the fire, is sent in to save the little Indian, which he does, but Magna himself meets death in his own trap. For that type of picture the film would be all right if the first half had only been made a little clearer.

**Wanted, A Sister** (Vitagraph, July 22).—The comedy in this picture is somewhat mechanical and shopworn, although the actors have made as much as possible of their parts. "Bunch" plays the role of leading lady in the college play and scores a big hit. His roommate is engaged to a girl in the college city, but when "Bunch" has made a supper date with a chorus girl and then learns that his mother is coming to see him, he insists that his reluctant roommate shall keep the supper date for him. The girl sees her lover in the restaurant dining with a bleached blonde and when she arrives home she calls up the college boy and demands an explanation. He tells her that it is his sister who is visiting him, so the girl decides to call upon the sister. Then "Bunch" makes use of his talent by getting the female make-up and posing as his roommate's sister. But he proves too affectionate to suit the lover, and the girl eventually sees through the disguise. To make matters worse "Bunch" gets arrested for appearing in woman's clothes, but the whole affair is soon straightened out and between them the boys succeed in truthfully and successfully explaining the mix-up. James Young is the lover, George Cooper is "Bunch," Clara Kimball Young the girl, Lillian Walker the chorus girl, and Mrs. Julia Swayne Gordon the mother.

**Pathe Weekly** (Pathe).—In this series of views there are several of more than passing interest. The views include David Lewis winning the one hundred-mile automobile race at Old Orchard, Me.; the King and Queen attending the civil and military horse show at London; large oil tanks burning at Belleville, N. J.; the Italian navy launching a new device for raising disabled submarines at Spessa, Italy; Mayor Gaynor reviewing the Fourth of July celebration in New York city; Kaiser Wilhelm and the King of Bulgaria inspecting troops at Potsdam, Germany; ex-Comptroller of the Treasury W. L. Gallagher unfurling the largest flag in the world at Bridgeport, Conn.; the annual rice fete parade at Tokio, Japan; Governor Dix at the unveiling of the statue to Explorer Champlain, at Plattsburgh, N. Y.; the annual meet of the Seine-Jousting societies at Paris; the big fire at Thousand Island Park, N. Y.; the Fall River Steamship liner *Commonwealth* being repaired after ramming the U. S. S. *New Hampshire*, and the late Summer styles in millinery at Paris.

**The Adventure of the Thumb Print** (Vitagraph, July 23).—This is another in the series of pictures featuring Mr. Costello as Lambert Chase, and it proves a bit more satisfying than its predecessor, because the story is told more concisely and without the laborious attempt to fool the spectator, which he must always feel and resent. Mr. Costello makes a very natural and human detective, though his best work is done when he forgets his pipe. George Cooper is the thief, Van Dyke Brook the houseowner, and Rose Tapley his wife. A thief breaks in during the night, and leaves behind a thumb print on the dresser. Lambert Chase is called in, and from this thumb print traces the man. In the disguise of a longshoreman he goes into that district. He has tracked the fellow's footsteps, and discovered that he walks with a slight limp. He finds a young man of such a description, and is enabled to confirm his suspicions by the thumb print on a whiskey bottle. Thus the case is brought to a head in logical sequence, and after some interesting and exciting scenes. The production is particularly well done, and contains as usually the case with this company some exceptional light effects.

**On the Trail of the Germs** (Seig).



## BIOGRAPH FILMS



Released July 29, 1912

### BLACK SHEEP

An Incident of Southwestern Ranch Life

The son of the foreman of the ranch is a young man of many good qualities, but a bit wayward; drinking and gambling are passions irremediable with him. The ranch owner's daughter has quite a liking for the boy and does her best to make him reform. This he promises to do, and is given hope of winning more than her friendship. The son has gained the enmity of an ugly tempered Mexican who works on the ranch and who has sworn to get even. His chance comes when the son is intrusted with a large sum of money and sent to town, the Mexican accompanying him. On the way the Mexican works the boy's disgrace by inducing him to gamble at the road house, where he loses the money intrusted to him. The father, upon learning this, casts the boy out. The Mexican takes advantage of this by assaulting the father and robbing him, reasoning that the son will be accused of the deed on account of the trouble which he has had with his father. All this seems to work out well until fate turns the tables on the Mexican. The incident proves a powerful lesson to the boy.

Approximate length, 1,000 feet.



Released August 1, 1912

### THE NARROW ROAD

It May Seem Hard Traveling, But it is the Safest

Jim Holcomb was a good fellow at heart, but having been thrown into evil associations he became perverted. He and a pal were arrested as counterfeiters and sent to the penitentiary. The story opens as their time of sentence is drawing to an end. Jim's faithful wife toils and patiently waits for his release, feeling that a brighter future is in store for them. The day of release arrives, and when Jim meets his little wife he tells his erstwhile pal that it is the straight road for him in the future. The pal goes back to his old life, as he reasons it is easier to make counterfeit money than to earn real money. He is soon recognized and chased from his shack, where he is molding the "spurious." In his flight he runs into the apartment in which Jim and his wife live and persuades them to hide his kit of tools. This rash act nearly costs them dear, for the detectives enter almost immediately. The cause of their escape and the guilty man's apprehension is too unique to describe here.

Approximate length, 999 feet.



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July 22).—The Selig Company have put out this film in co-operation with the Chicago Institute of Tuberculosis, and it proves a most interesting picture in showing the work of this society, the various tests that are made, and the manner of performing cures. An interesting story is also woven around the work, which is capably presented and acted with Kathryn Williams in the leading role. She plays the role of a young school teacher, who is interested in the institution through her friendship with a nurse. She is in the habit of getting her fruit of a certain Italian vender, with whom she becomes quite intimate. She persuades him to go to the institution with his sick son for a test, and when he becomes frightened at the notion, she consents to go through with it for his benefit. In consequence it is discovered that she herself is infected. The Italian's fruit is inspected and subjected to a test, and it is found to be the cause. A general cleaning up takes place, and the respective patients are cured by plenty of air and wholesome food.

**The Sands of Dee** (Biograph, July 22).—Charles Kingsley's poem has been put into picture form, and the spirit of the poem has been realized in the production to a remarkable degree, both in the effective backgrounds of the sea, chosen, their manipulation and the work of the players. The manner in which the subtitles are handled is also particularly effective, as they come at the precise dramatic moment needed. At the end the actual suicide is not seen, but the climax of the story at this point is vividly brought to mind by the insertion of the dramatic descriptive titles. The characters are also most genuine, and their relation to each other typified with a deal of human truth. The fisher lover and the maid both do most creditable work. Mary drives the cattle home along the beach, but forgets to continue the way, when she meets her young lover, but after she has met the artist she rather forgets the youth. He passes by the night of the clandestine meeting with the artist and almost prevents the meeting. At least he goes off with the satisfied sense that he has actually done so, but Mary meets the man. Later the artist's other lady appears, and she comes back to confess to her parents. Her father opens the door to her. The lover finds her scarf along the sands of Dee, and later they all find Mary there drifting in on the tide. The story has been most dramatically and artistically told.

**His Vacation** (Lubin, July 26).—Walt invites his friend Bob, an office clerk, to spend a few days at Atlantic City, and the clerk, in order to get away, has another friend telegraph him that his mother has met with an accident. The employer allows Bob a few days, and the latter departs for Atlantic City. But later the boss finds Walt's letter and he starts for the place also to discharge Bob. When he arrives the two young men are out sailing with two girls, but the chaperon has remained on shore and the employer immediately falls in love with her. Bob finds that his boss is at the shore, and the boys insist that the chaperon bandage her ankle and pose as Bob's mother, but all bets are off when the boss comes around and recognizes his acquaintance of a few hours. However, the employer is so much bound up in his own love affair that he neglects to discharge Bob after all. In a quiet way the story is funny and has been acted with much intelligence. Bob misses out a little in his part at the time of his interview with the boss after the alleged accident to his mother, for his efforts at comedy are much too obvious, but for the most part the characters are well done. Robert Burns is Bob, George Roche his employer, Walter Stall Bob's chum, Mae Hotely the chaperon, and Frances McMoyle and Eleanor Brenner the two girls.

**A Visit to Lively Town** (Lubin, July 24).—This makes a unique trick picture that strikes one's sense of the incongruous, and therefore humor. The city farmer and his son visit Atlantic City, which they find an exceedingly lively place. They walk with slow and stately tread through the various amusement resorts, while other persons and things move with lightning rapidity before their eyes. It is a good caricature of the way a city might appear to a country gentleman who came hither for the first time.

**The Talker** (Lubin, July 24).—The incidents of the burlesque are a bit too long drawn out to arouse much mirth from the spectator, who soon wearies of seeing the same idea repeated in so many instances. Mrs. Talker talks everybody to death whom she chances to meet. Perhaps the most amusing is where she compels two officers to relinquish the thief by talking the officers to death, while the thief makes a feeble attempt to escape. She pursues him and soon has him laid low. She enters a motion picture theatre and appears going back of the screen and talks the players to death. Her jaw becomes dislocated, and when the physician relieves her, he soon puts the jaw back in dislocation when he hears her talk. She then appears at a deaf and dumb establishment and talks them all to death. It was rather hard to understand how the Irish cop could withstand her as long as he could. Perhaps it was because he was Irish.

**His Second Love** (Pathe, July 24).—A young man, who is occupied with business in the West for some reason and lives in a cabin there meets with an accident by falling over an embankment. He is found by an Indian girl who nurses him back to health. He marries her and several years later, when he is settled in that locality and has a child the mother dies.

He receives a message from the East declaring that his mother is dying and requests his presence. He leaves the child in the care of his friends. On her deathbed the mother makes him promise to marry her ward. They are not happy after the wedding, owing to the woman's infatuation with another. When he discovers how she regards the man he decides to go back West to his child, whom he had evidently forgotten all this while. He leaves a note behind declaring that she may follow when she has learned the artifice of the life she is leading. The engagement of the man with whom she is in love is announced, and she starts out for her husband in the West, where a reconciliation takes place and a new life is started. The picture must at the best create only passing interest, because of the lack of dramatic precision with which the points are made, and the "Ah, me!" and "Ah, oh!" sort of acting in which it indulges. It is acted on a very high key, not strenuously, but somehow or other one has the feeling that the actors are quite worked up about something. Perhaps it is a fear that if they are natural the play won't "get over," or perhaps they were merely "pumping emotion."

**Martha's Rebellion** (Vitagraph, July 24).—For a delicate little character comedy this would be hard to outstrip, since the humor revolves around the characters themselves, and that they were real live characters is needless to say, when a notable Vitagraph cast is considered. Mary Maurice makes one feel every passing thought of the mild and gentle Martha, and one knows just how hard it is for her to discipline her brother, while her brother, Mr. Bunny, presents his point of view with equal truth though naturally along a very different line, a decided contrast to his sister. His scene in the kitchen where he makes toast is perhaps the most amusing in the whole picture, and one of the most delightful comedy bits seen for some time. Flora Finch is the maid, and she also shows the spectator just where she stands in the vivid, clean-cut delineation of which she is capable. Martha has spoiled her brother by ever pampering and waiting upon him, until he has become very domineering and fault-finding. Dr. Goodwill, played by Mr. Kimball in excellent spirit, is a friend of the family, and concludes that the brother must be taught a lesson before it is too late. Martha is left a legacy, and therein comes the opportunity. The good doctor has Martha promise that she will no longer stay with her brother, now that she can support herself, and he takes her to his home. She is followed by the maid, who cannot stand the brother. The man about the house is then brought into commission by the brother, but he, too, leaves. After a dreadful attempt to get his own breakfast, Mr. Bunny promises to be good if Martha will come back, and the eager and willing Martha comes.

**Willie Becomes an Artist** (Biograph, July 25).—Leading up to the amusing satire contained in the conclusion, this humorous little farce makes characteristic points by the way and results in its entirety in a funny, well-rounded conception. Willie instills into the mind of his father that he is fond of art and desirous of taking art lessons, when in reality he is only sporting on the gains with the artist and his models. A friend discovers the deceit and informs the father, but the statement is disproved by Willie by a unique sham, while he brings home the painting of another as proof of his diligence. Father then insists that he paint a landscape with a cow in it. Willie in dire distress brings two of the models along with him to help out. They make a few daubs, and leave the region for a walk. The cow in the landscape appears and improves the painting with her tongue and her tail as a brush. When the father appears with his artist friend the painting is declared to be a work of a master hand, and so Willie's reputation is saved.

**The Would-be Shriner** (Biograph, July 25).—The most commendable part of this farce is that it shows views of the Shriners' parade held at Los Angeles. Otherwise it is hardly amusing as it might be had the picture received adequate development of idea. Shriners play a joke upon an enthusiastic chap, who desires to be one of their number and appear in the parade. They give him a Turkish costume, and he telephones his wife to buy a seat in the grand stand. She does so, but her husband does not appear. He is cast into an insane asylum, where she is obliged to come and get him out.

**Mr. Tibbs's Cinderella** (Essanay, July 25).—There is rare good humor contained in the idea back of this film, but it is not until the latter part that the producer wakes up to the possibilities and presents the lively entertainment of which the picture is capable. The first part is "padded" with business, which has no especial connection with the story, and therefore hardly carries. The veil over the woman's face might have been removed sooner, as it was fully anticipated by the spectator, who feels the deceit, and should have been given the pleasure of seeing Mr. Tibbs fooled instead of the attempt that was made to fool him along with Mr. Tibbs. He is a shoe clerk. The owner of the store is presented with the form of a woman's perfect foot, which he hands over to Mr. Tibbs, who is at once infatuated with the shape. He decides that he could marry a woman only with a foot like that, but he can never find the woman. At last the storekeeper gives him a pair of slippers the size of the foot, and a sign is placed in the window to the effect that if the shoe chances to fit a passer-by she may have them. During Mr. Tibbs's absence a veiled lady

# LUBIN FILMS

Released Monday, July 29th, 1912 Length 765 feet.

## PUEBLO INDIANS, ALBUQUERQUE, N. M.

Interesting educational pictures taken in the semi-Mexican atmosphere of this country.

Released Monday, July 29th, 1912 Length 295 feet.

## A FARMER'S SON

A burlesque on an old adage.

Released Wednesday, July 31st, 1912 Length 1054 feet.

## THE DERELICT'S RETURN

A pathetic story of a boy who runs away from home because he does not like the restraint of his mother and the minister. He becomes a derelict and finally returns and enters the village church to find a funeral service over the body of his mother. He reforms and marries the minister's sister.

Released Thursday, August 1st, 1912 Length 1065 feet.

## THE TWO GUN SERMON

Ralph Foster goes to Silver Bell to organize a congregation. He has a hard lot to handle, but when it came to a rough and tumble fight in the barroom of the hotel, he gave some of the boys points that were not easily forgotten. By grim force he opened his meeting house, closed up the saloon of the hotel, and won the landlady's daughter.

Released Friday, August 2nd, 1912 Length about 400 feet.

## HOUSE CLEANING

A roaring farce showing the troubles of two worthy housewives.

Released Friday, August 2nd, 1912 Length about 600 feet.

## MAN WANTED

A lively campaign of Kilty and her aunt at the Lakeside Hotel to secure sweethearts. Auntie, however, is informed that she has come into a fortune of \$2,000,000 and wins out, securing the hotel porter.

Released Saturday, August 3rd, 1912 Length 1068 feet.

## THE DETECTIVE'S CONSCIENCE

An intense story of the Moonshiners of the Tennessee Mountains. The revenue officer falls in love with the girl of the still, and love and duty cross each other until love prevails and tragedy gives place to happiness.

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From the Story by CHARLES READE

UNDINE

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enters, and goes off with the slippers. Mr. Tibbs spends a month seeking for her by means of the old slipper she left behind. At last he sees her walking by while he is in a basement barber shop. He pursues her aboard a Pullman train, and when on the following morning her fairy like feet are thrust forth from the curtain of her birth, he proposes, but he sees when she shows her face, and is last seen sprawling at the side of the track, while the train passes on its way. John Stepping plays Mr. Tibbs in fine character, while Lillian Branscombe is Cinderella. Dwight Mead is the storekeeper.

**The Understudy** (Essanay, July 23).—That it all might happen in just this way there is no denying, but the average spectator is apt to feel that it would not

That is he is conscious that he is seeing a story and not a slice out of life. It becomes quite entertaining, however, though spontaneity is not one of its chief merits. An actress is given a part, and told to report for rehearsals in three weeks. She spends the time at a farm house, where she interests the young country girl in the part. On the day of her departure she leaves the part behind, and

BOOK  
*The Power of Destruction*



the girl studies it. The afternoon of the performance, which was to take place in the evening, the leading lady meets with an automobile accident, because such accidents are fashionable in pictures, and she wishes to abide thereby, and the manager in great distraction visits her. On the way back he strolls into the woods for the purpose of committing suicide, which does not speak very well for his sense at least, and there he hears the country girl going through the part. It would seem that some other means might have been found to bring them together. He seizes her and carries her to the theatre in his automobile, where she accomplishes the rather phenomenal feat of going through the part without a rehearsal. She had never been on the stage before, but she made a great success, and was sent out in a road company in the same play, which some players might consider a punishment rather than a reward. Beverly Baine is the country girl, Francis Bushman the manager.

**The Double Cross** (Selig, July 23).—Just why this film should have the title it has is not quite evident upon the surface, unless it is meant to be associated with the cross of letters and telegrams and the two cross trips the men make. It has the effect of being a rather long drawn out story on this very account, because the many journeyings of the various characters are shown in explicit detail and apparently mean little. One waits a very long time for the actual happening of the picture, where the false friend at last arrives with the girl at the cabin and demands that she surrender the map of the mine. At the beginning the character relation is not clear, since one is apt to suppose that the girl's father is her husband, as it is not shown until sometime later that she has a mother, and accordingly the position of the lovers is placed in a wrong light, until a readjustment comes. From his cabin in the mining district the lover has written his sweetheart that he is going to join her in a few days and requests her to take good care of the map of his mine which he has sent. The letter is taken to town by his partner, who reads the letter, and decides to procure the map by sending the girl a telegram, telling her that her lover is dangerously ill, and that he is sending her partner to bring her to him. He also tells her to be sure and bring the map. She goes with the partner, while her lover comes home. When he learns the true state of affairs, he returns immediately, and finds the girl by the rapidly exhausted after her escape from the partner, who had succeeded in getting the map from her. Just exactly what became of the partner is rather left to the imagination. The Chinese cook is seen to send forth his knife from the top of a cliff, which might have resulted in the other's death—and then not. Anyway it would have been a satisfaction to see the map back in the hands where it properly belonged.

**A Bold Game** (C. G. P. C., July 26).—This picture drama has an interesting story and one that does not suffer at the hands of the actors. It is simply, but powerfully, brought out and the director has given it a good production. Vivian, the wife and accomplice of Oliver, a man who lives by his wits, is much admired by Wellcot, who does not know that she is married. Oliver takes them to his home and shows them what is supposed to be a rose diamond necklace, and later Vivian, following Oliver's instructions, tells Wellcot that if he really loves her he will get the necklace for her. While Wellcot is trying to steal it Oliver takes a flashlight of him and makes him promise to pay \$10,000. Vivian, however, has come to love the man and pleads with Oliver to release him from the promise, but the confidence man refuses. Wellcot arrives on time with the money, but after he has redeemed his promise the gendarmes, whom Vivian has told of the plot, enter the room and arrest Oliver. And the spectator is spared the old familiar ending of a man and woman falling into each other's arms, for Vivian, too, goes with the gendarmes.

**Over Monaco in a Hydro-Aeroplane** (C. G. P. C., July 26).—The film shows a panoramic view of the little principality of Monaco.

**The Escape from Bondage** (Edison, July 26).—The film tells a story that is one in a series now being published in *The Ladies' World*, and the plan is to release one of the films each month. No very clear plot is obtainable from this picture, and it is doubtful if the sense of the thing will be apparent unless one sees the entire series, but there may be many who will do this and follow to the end the adventures of Mary. The girl is left in a basket in the store of a miser on an island, and as she grows to womanhood she finds herself out of key with her surroundings. She hears stories of the great world and has a desire to see it, and finally, after having been mistreated by the miser, she learns that she is not his child and resolves to leave him. With the help of a fisherman Mary escapes in a sailboat and at the end of the film is seen just as she is about to face an unknown world. Mary Fuller is Mary, William Wadsworth the storekeeper, Elizabeth Miller the storekeeper's wife, John Sturgeon the fisherman, and Guy Hedlund

the villager whose love Mary scorns. Ashley Miller is the director.

**In Maoriland** (Selig, July 26).—The Yellowstone Park of New Zealand, is here shown from several angles, the soaping of the geyser, the boiling mud, or "illy pond," the Maori greeting, and the natives executing simple dances.

**A Wartime Romance** (Selig, July 26).—Romances of the Civil War are common enough, and this one can be classed under that head in every way. The story of the picture is too hazy to capture complete attention. It concerns the doings of a Southern girl whose brother is a Union soldier and whose sweetheart has enlisted in the Confederate ranks. The brother, for some reason that is not made clear, comes home, and while concealed in a room a very listless fight takes place between a few soldiers from both sides. In the melee the girl's sweetheart also seeks protection in the home and is placed in the same room with the brother. Then the Union soldiers enter the house and the brother protects his sister's sweetheart, for which favor the Confederate later allows the Union soldier to escape when the boys in gray take their turn at searching the house.

**Lady Jane Seymour and Henry VIII. of England** (C. G. P. C., July 23).—Here is presented another historical drama which discloses the intrigue of Jane Seymour to usurp the place in the heart of England's King occupied by Queen Catherine of Aragon. The film has several points of merit. In the first place, it is pleasing to the eye on account of the coloring, which is excellent for the most part. Then, too, it presents an old familiar drama in an interesting manner, and it has been put on by actors who show to good advantage. The King and Queen have not had a very happy married life and Catherine is told that Lord Cranmer is responsible for the break between herself and the King. She sends for Cranmer and in the presence of others hotly upbraids him. Jane Seymour casts her lot on the side of Cranmer, thinking that in this way she will eventually realize her ambition to be Queen. The King is placed in a compromising position, is discovered by the Queen, and the latter is promptly divorced by him. Jane Seymour seems to have almost won the King when an accident prevents her from attending the country feast, and Henry VIII. falls deeply in love with Anne Boleyn, discarding Jane. The settings of the drama are very good.

**Fantasia, the Gypsy** (Kalem, July 24).—The film has been played with a deal of spirit, creating excellent atmosphere among the life of the gypsies—if one can forgive the operative stage clothes of a few of their number—and results in a series of artistic and pleasing pictures. The character of Fantasia is one of the best portrayals which Miss Joyce has given for some time. She does a characteristic little dance during the process of the picture. The plot is perhaps rather obvious, especially as it is one frequently resorted to in a story of this kind. A young married man with a child visits a gypsy camp for some reason, where he meets Fantasia. At a late on his lawn she falls in love with him. Her gypsy lover becomes jealous of her love for the man and Fantasia herself becomes enraged when he refuses her advances. The man's child is kidnapped by the gypsies. When Fantasia sees the child she at first refuses to aid it, but later steals away with it. She is shot by one of the tribe, but continues her journey. Then the title tells us that the gypsy gives her life for Melville's child, and a picture follows showing just how she did it.

**The Grouch** (Edison, July 24).—The grouch's reformation as given in this film makes a very hearty and wholesome drama that strikes a very sympathetic cord in the heart of the spectator. It is especially well played, which indeed is one of the chief reasons of its success. William Wadsworth gives a particularly appealing portrayal of the grouch with the gradual change in his character, while William Bechtel as the jolly brother-in-law brings a deal of character to his part. Bliss Milford is convincing as the wife, and Edna May Welch is the youthful daughter. Mr. Grouch looks continually on the dark side of life, and makes life miserable for his wife and small daughter, a sensitive little girl, who, in spite of his attitude, is very much beloved by the father. His wife's brother, a rather jolly sort of a person, conceives the idea of having him join the club of good fellowship. The little daughter has become ill, and, to further his plans, the uncle has her write a note, telling her father to be good to her mother, and that she does not wish to die, because she loved them both. It was the needed climax, and the grouch awoke to newness of life.

**The Red Man's Friendship** (Pathe, July 25).—This is another of those films in which the idea has been used often, and in this case nobody has taken the trouble to even clothe it in a little different manner. The incidents of the plot are brought out in a very bald manner, the capture of the white trapper especially. The Indians sentence the trapper to die at sunset, but he and his wife have befriended a lame Indian, and the latter proves a friend in need. The trapper asks to be allowed his freedom until sunset, so that he can go to his home and bid his wife and child good-by, and the lame Indian agrees to take his place if he does not return. The trapper is given a horse, and rides to his home, but while there his wife shoots the animal in the hope that her husband will give up the idea of returning. But the trapper, true to his word, sets out on foot, and after many hardships gets back to the Indians

just in time. The Indian is released, and then, just as the trapper is about to be shot to death with arrows, the old chief, feeling his advance in age, decides to make the lame Indian his successor, and the latter immediately sets the white trapper free.

**The Barrier That Was Burned** (Vitagraph, July 26).—A story of Alaska that has been very well produced is the subject of this film, simple in theme, but excellently done both as to acting and settings. Jennie Slocum, arriving in Oregon City with her father, soon becomes the belle of the Northwest, but Bill Lawrence, the roughest man in the camp, wins her. She soon tires of cabin life, however, and wants to go back East. About this time she receives a letter from "Dandy Dick," who has always admired her and who wants to take her East with him, but she refuses to accompany him. Her husband, however, finds the letter, and becomes insanely jealous, and later, when Jennie has decided to make her way East alone, Bill discovers the deserted cabin and thinks the woman has gone with "Dandy Dick." But in a saloon he finds the latter, and then he goes in search of his wife. The other men in the drinking place know that he is facing death because a violent storm is raging and they prepare to follow him. When they have almost given up hope they see a light that comes from Dick's letter, which Bill has burned in order to get a better look at his wife's face, and the searching party soon restores both of them to their normal condition. The burning of the barrier starts Bill upon a new life. The snowstorm scene is particularly effective. Edith Storey is Jennie Slocum, Robert Galliard is Bill, and Harry T. Morey is "Dandy Dick."

**Twins** (Essanay, July 26).—The story is not as funny as one would naturally expect in a comedy, and it does not seem possible that a man would not know his own wife even if she did have a twin sister, so that the plot falls down here and leaves one only mildly tolerant. Mr. Mul-lane is going rather stale over married life, and his wife, in search of a method to

cure him, has a weapon thrust into her hands. Her twin sister is coming to visit her after a trip to California, and Mrs. Mulane insists upon going there to meet her. As soon as she has left the house hubby gets his male friends around for a card session. But Mrs. Mulane sends a fake telegram purporting to come from her sister and stating that by a change of plans she will arrive that evening. Then Mrs. Mulane goes back home and is "dis-guised" as her twin sister. Mr. Mulane does not recognize her, falls in love, and wants to elope. But soon the real sister arrives, and the recalcitrant husband is made to see the good points of his own wife. The thing is dragging and for the most part tedious, although the actors have made strenuous efforts to make a go of it.

**The Miller of Burgundy** (Selig, July 25).—The Paris financier wants to buy the mill property, but the miller refuses to sell, and when the financier's son goes to visit the miller in an attempt to negotiate the matter the boy falls from a carriage, is wounded, and taken to the miller's home, and promptly falls in love with the miller's daughter. His father decides to build a rival mill, and soon the old miller begins to lose trade rapidly, so that he cannot pay his bills. The financier's son, however, continues to be friendly, and finally, when the financier falls into the mill pond, he is rescued by the miller and given such kind treatment that he repents his former enmity. As a result he orders his mill closed forever, and all hands celebrate the event, with the young man and the girl ending it by announcing their love. The story has been given a very good production, and the director has seen to it that not even the details of the settings have been neglected. And more than this, the cast is a competent one.

**The Relief of Lucknow** (Edison, July 27).—As an historical picture of the troublous times in India during the revolt of the natives at Lucknow in 1857 this film contains much that is of interest to the student of history, and as a produc-

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### BOOK

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tion in the moving picture world it also has many points that are commendable. The only detail, in fact, that might be criticized is an apparent waste of time that General Havelock makes after the messenger arrives asking for relief. It is not likely that the whole manual of arms, or any part of it, would be gone through in such a crisis. Aside from this, however, the director has put out a fine production, and one that will cause much favorable comment. The story is too familiar to need much detail in the way of repeating. Lucknow, besieged by the revolting natives, finds itself in a sorry state until a volunteer breaks through the lines of the enemy and reaches Cawnpore, where General Havelock's troops are quartered. The latter, after unnecessary delay, marches with a considerable force to Lucknow, and routs the natives, and the occasion is celebrated with much enthusiasm. One praiseworthy feature of the film is the battle scene, which really looks as if an actual engagement were going on. It was a large opportunity and the director has, in the main, done good work. James Gordon is General Havelock, William Randall is Major Banks, Richard Neill is the volunteer, and Charles Sutton the priest. J. Searle Dawley is the director.

**A Political Kidnapping** (Kalem, July 27).—While all the old tricks have been used in the plot of this story, they have been blended together smoothly, and there is no difficulty in following it. But the story sort of falls down, in the eyes of a newspaper man, at least, on account of the fact that the scenes built around the newspaper offices are not convincing, a difficulty that has often been experienced before in putting on plays of the fourth estate. The editor and his daughter, Mary, have promised to help the reform candidate, but the other man calls on the editor and shows where he has bought up the mortgages on the paper and the home. The editor dies from the shock of this announcement, and later Mary attempts to run the paper. No threat will make her break her resolve to aid the reform candidate nor to expose the other man, so the unscrupulous politician arranges to have the press room employees kidnapped on the afternoon when the expose is to come out. This he does by conniving with the foreman and bribing a freight train crew to take the men to a distant spot. But one young man connected with the paper sees the kidnapping and follows the train on a hand car, eventually freeing the prisoners. Meanwhile, Mary thinks that the men have deserted her and she starts to run off the edition herself, so that when the press room men finally arrive back at work the paper is ready to go on the streets. And no one will doubt that the reform candidate wins or that he fails to propose to Mary. The acting is good in spots and bad in others, and the press room scene could certainly have been made more true to life. Joe Mid-

leton is the editor, Hazel Neason is Mary, A. S. Purdee the reform candidate, and Donald MacKenzie his rival.

**The Light of St. Bernard** (Vita-graph, July 27).—This film has a dramatic story, is excellently acted, and is clothed with a production much better than one ordinarily expects even in the work of this company. The girl outcast arrives at a sea-coast village and finds only one friend, an old man named Pierre. All the other people prove hostile, but Marie finds protection under the wing of the old seafaring man. Rene, the lighthouse keeper, discharges his assistant, and Pierre gets the position for Marie. Soon after the wrecker gang learn that a ship is to pass the light of St. Bernard at midnight, and that if the light is out there will be rich pickings on the shore in the morning. And on that very day Rene dies, and while Marie is keeping the death watch the wreckers come into the lighthouse, bind her and put the light out. When Marie returns to consciousness she succeeds in burning the binding cords with a candle flame, and she relights the lamp just in time to save the ship. But the effort has been a little too much for her and Marie falls unconscious near the lamp. Here Pierre, who has noticed that the light is out, and the relief party that he has formed find the girl, and when the news of her heroism is spread through the village the animosity of the past is forgotten and Marie becomes a local heroine. The story is particularly easy to follow, the settings are very good, and the members of the cast have done thorough work in every way. Rosemary Theby is Marie, Robert Gaillard the man who deserted her, Teft Johnson is Pierre, Harry T. Morey the lighthouse keeper, and Leo Delany his assistant.

**The Divine Solution** (Lubin, July 27).—A drama of Mexico is presented in this film, a drama that is at times none too clearly set forth and in some details weak in its plot, but they are minor matters and, on the whole, the picture play has been satisfactorily done. The worthless Mexican husband neglects his wife, but is resentful when the good man attempts to protect the woman and he shoots him. The worthless one then becomes afraid and runs away. The padre nurses the man back to health, and the woman, poverty-stricken, appeals to the godly man for help. The woman and her protector fall in love with each other and are just on the point of running away together when the padre counsels them not to. Then the husband returns home to get food and decides that he, too, will appeal to the padre for aid. But on his way there he conceives the idea of stealing the chalice from the tabernacle of the church. Just as he has taken the chalice from its resting place the figure of Jesus above him comes to life and the man drops dead from terror. So that the good man and the wife are supposed to be brought together at last by the will of God.

## REVIEWS OF SPECIAL FEATURE SUBJECTS

**Their Lives for Gold** (Gaumont, Aug. 15).—The actors in this film certainly earn their money, for it is crammed full of exciting captures, struggles, and escapes, and if the weary worker in the drama does not feel like sleeping after going through the experiences that are here depicted then he can certainly consider himself an iron man. The story of the film concerns the enmity that springs up between two prospectors when they find a dying miner and get from him the secret of the location of some hidden gold, and thereafter, through two reels of pictures showing good photography and brisk action, the prospectors, now enemies, battle with each other in a mad race to reach the treasure. Tom tries to steal a march by making a dash for a railroad, but Joe follows on horseback, is kept from the train by Tom, and then takes a short cut through the swamps, reaches a trestle and drops on the top of the train. A battle on the car roof ensues and Tom is thrown off. Joe then shoots the engineer, uncouples the cars and makes off with the engine. At Fort Williams Tom hires an automobile, heads off the engine, and places ties on the track, a stunt that results in the derailing of the engine. Tom once more takes the lead, but his triumph does not last long, for Joe arrives at the abandoned claim soon after his rival. He finds the powder and dynamite used for blasting purposes and with a stick of the latter material he blows the place up, and once more the prospectors are united—this time in death. The scenes are supposed to take place in America, but the European architecture is too prominent to deceive the spectator in this regard, and the deception should not have been attempted. The story could have been made to fit European conditions just as well.

**The Phantom of the Night** (Gaumont, August 8).—Wonderful photography is apparent in this film, which is in two reels, and some of the settings are superb, but as to the story that the picture aims to lay before the spectator this reviewer must confess that he cannot explain it. So involved is the plot and so much is left to the hazy imagination of the spectator that the story absolutely fails to get over, and one has to be satisfied with good scenes and excellent acting. The main idea is that two brothers, very happily married, occupy the same shooting box for the season and invite their close friends. A note is left for one of the women to meet a man at the pavilion, and he told how much he loves her, but it is not made clear which woman is meant. One of the wives writes a note asking the man to cease his attentions, and

presumably the other woman delivers it. The second reel has to do with the pursuit of the phantom, for the figure in white on her way to deliver the note has been seen by the men. They start an investigation, accuse their wives, and finally get one of them to admit that it was she. But to her own husband she proves that she was the messenger only, and that she took the whole blame for the sake of the other woman's baby. The thing is entirely too complicated to pay one for the trouble of trying to follow its complex twistings, and were it not for the saving grace of a good production the film would be almost worthless.

**Robin Hood** (Eclair, Aug. 22).—This old famous opera has been put into a three-reel subject, which creates an excellent atmosphere in the way of period, costumes, and settings, and results in a fine series of views illustrating the story of the opera. While the adaptation into pictures is an interesting one, it is not altogether successful from a picture point of view, because it does not always work up the situations with the necessary dramatic zest which one naturally expects, and many superfluous titles are apt to clog the action. Yet the picture contains some exceptionally artistic scenes, and is good from the point of view of artistic photography. It was perhaps a mistake to undertake to present the comic opera version of the story in pictures, as it results in a rather unbalanced performance. The over-drawn caricature in the one instance does not blend with the dignity of the rest. It presumably would have been more successful if presented as a straight comedy drama, and had the characters of the Guy de Gisbourne, the sheriff, and Merwin been played more as straight characters. Alexander Francis, however, gives a very good caricature of the sheriff, and Lamar Johnstone is likewise played in excellent humor for this sort of thing, which, however, has not proved eminently successful in picture form, unless brought into the realm of broad farce, where it properly belongs. Robert Frazer gives a very interesting performance as Robin Hood, M. Hannafy is Friar Tuck, and George Larkin the king. Barbara Tennant presents a charming portrayal of the maid Merwin, while Julia Stuart gives an excellent character in the housekeeper of the sheriff. The scenes and backgrounds are all most fittingly chosen, and the management of the scenes is likewise good. One accordingly regrets that the film was not presented more as romance of old England and less in the line of a comic opera,



## EDWIN AUGUST

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which has the music and words of players to help it out in the maintaining of a uniform impression. It is, however, a picture calculated to please a large class of spectators.

**The Merchant of Venice** (Thanspex, July 26).—In producing this Shakespearean comedy, which is known to every school child through the land, the Thanspex company have first of all secured exceptionally fine backgrounds in which to enact it, and have presented the whole with a wealth of detail in costuming, setting and the like which is altogether delightful. The story, too, has been handled with a deal of ingenuity in maintaining the uniformity of the original and still keeping it within scope of pictures, and while it does not make any startling dramatic climaxes, it proves an especially entertaining performance of the play in picture form. The effects have been somewhat lightened, and it is essentially a comedy in the finest sense of the word. Perhaps this is due to the lightness with which William Bowman enacts the role of Shylock. There is hardly the depth or subtlety one has associated with the part. This may have been done to lighten the effect, but it rather spoils the purpose of the drama, and revolves the story around the character of Antonio, carefully and painstakingly played by William Russell. One is also accustomed to associate with Portia a more intellectual type than is seen in Miss La Badie's interpretation. She has all the dainty charms of a school girl, but hardly lives up to the prevailing conception of Portia. Harry Burnham is a romantic Bassanio and Mignon Anderson assumes the role of Jessica with charming spirit. The production, however, creates a most favorable impression from the delightful finish with which it is put on, the ensemble and the entire management, making it in its entirety a wonderfully smooth and effective whole, and one which reflects much credit on the producer for the careful thought displayed. The scenes throughout stand out in clean-cut relief, and the film strikes one as being particularly good from the mechanical end and the photography. C.

### UNIVERSAL COMPANY RELEASES.

Sunday, Aug. 4, 1912.

(Rex) The Hour of Peril. Dr. ....  
(Eclair) The Price of Blood. Dr. ....  
(Eclair) The Beautiful Vintage Time (Indiana) .....

Monday, Aug. 5, 1912.

(Imp) The Hindu's Prize. Dr. ....  
(Nestor) The Fortunes of War. Dr. ....  
(Champ) What a Woman Will Do. Dr. ....

Tuesday, Aug. 6, 1912.

(Eclair) Because of Robbie. Com.-Dr. ....  
(Bison) A Western Girl's Dream. Dr. ....  
(Gem) Neath the Honespun. Dr. ....

Wednesday, Aug. 7, 1912.

(Nestor) Paddy of E. Z. Ranch. Com. ....  
(Powers) The Wind Blows. Com. ....

Thursday, Aug. 8, 1912.

(Eclair) Boys Again. Com. ....  
(Imp) Blood is Thicker Than Water. Dr. ....  
(Rex) The Troubadour's Triumph. Dr. ....

Friday, Aug. 9, 1912.

(Nestor) Mexican Mix-Up. Dr. ....  
(Powers) The Burglar and the Rose. Dr. ....  
(Victor) The Mill Buyers. Dr. ....

Saturday, Aug. 10, 1912.

(Bison) (Title not reported) .....

(Imp) Ferdie's Family Feud. Com. ....  
(Imp) How Jones Saw the Ball Game. Com. ....  
(Milano) The Plaything of Fate. Dr. ....

### FILM SUPPLY COMPANY RELEASES.

Sunday, Aug. 4, 1912.

(Maj.) Farmer Allen's Daughter. Dr. ....  
(Than.) One of the Honor Squad. Dr. ....

Monday, Aug. 5, 1912.

(Amer.) The Meddlers. Dr. .... 1000  
(Comet) (Title not reported) .....

Tuesday, Aug. 6, 1912.

(Gau.) Dream Driven. Com. ....  
(Maj.) The Higher Thought. Com. ....  
(Than.) Baby Hands. Dr. ....

Wednesday, Aug. 7, 1912.

(Amer.) Saved by an Auto. Com. .... 1000  
(Gau.) Gaumont's Weekly. Top. ....  
(Rel.) Phillip Steele (2-reel). Dr. ....  
(Solax) The Little Rangers. Dr. ....

Thursday, Aug. 8, 1912.

(Amer.) The Girl and the Gun. Dr. .... 1000  
(Gau.) The Phantom of the Night. Dr. ....

Friday, Aug. 9, 1912.

(Lux) A Race for Liberty. Dr. .... 580  
(Lux) The Postman's Escape. Com. .... 272  
(Solax) The Pink Garters. Com. ....  
(Than.) Old Dr. Judd. Dr. ....

Saturday, Aug. 10, 1912.

(Great N.) (Title not reported) .....

(Comet) (Title not reported) .....

(Rel.) The Two Fathers. Dr. ....

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Monday, July 29

**IMP—REUNITED BY THE SEA**  
A clever drama.  
**NESTOR—THE UNDOING OF SLIM BILL**  
A slick comedy.  
**CHAMPION—THE POISONERS**  
Entrancingly dramatic.

Tuesday, July 30

**GEM—BACK TO HER OWN**  
Most pathetic, but pleasing.  
**BISON—AN EVEN BREAK**  
Intensely interesting.  
**ECLAIR—A BROTHER'S JEALOUSY**  
Wonderfully dramatic.

Wednesday, July 31

**POWERS—IN THE SOWING**  
THE ROSE FESTIVAL  
An interesting split.  
**NESTOR—THE OBLIGATION**  
A dramatic masterpiece.  
**THE ANIMATED WEEKLY**  
Better than ever.

Thursday, August 1

**REX—THE LASH OF FATE**  
Powerfully emotional.  
**IMP—ADRIAT**  
It will fire with enthusiasm.  
**ECLAIR—RUNNING FOR CONGRESS**  
A timely comedy-drama.

Friday, August 2

**VICTOR—TAKING A CHANCE**  
Featuring FLORENCE LAWRENCE.  
**POWERS—DORA**  
A beautiful story—elegantly acted.  
**NESTOR—YOUNG WILD WEST'S WASHINGTON GOLD**  
A riot of excitement.

Saturday, August 3

**BISON—HIS PARTNER'S SHARE**  
A Westerner of merit.  
**IMP—THE CURE THAT FAILED**  
IN AND AROUND CHICAGO  
A screamingly funny comedy—with a lively scenic.  
**MILANO—THE BATTLE OF TWO PALMS**  
(Two reel feature). A real State right feature.

Sunday, August 4

**REX—THE HOUR OF PERIL**  
A gripping dramatic.  
**ECLAIR—THE PRICE OF BLOOD**  
BEAUTIFUL VINTAGE TIME  
Highly dramatic. Interesting industrial.

**Universal Film Mfg. Co.**  
1 Union Square, New York City

### SELIG'S MONTE CRISTO SCHEDULED.

Moving picture exhibitors throughout the country are reporting unusual interest on the part of their patrons as to the probable date on which the Selig Polyscope Company will release their spectacular production of the great melodrama, *The Count of Monte Cristo*. They are still somewhat in doubt as to just when they will release this masterpiece, but it is not expected to be shown until late Fall. The Selig production, it is said, is staged in such an elaborate manner that no adverse criticism is possible. Every attention has been paid to the scenic effect, from the first scene in the quaint old French port to the last beautiful setting in the forest where the duel occurs. The exterior of the Chateau d'If, where Edmund Dantes makes his sensational escape in the midst of a terrible storm, is said to be one of the most thrilling and realistic effects secured in pictures.



## Reviews of Supply Co. Films

**The Requit** (Solax, July 26).—This film belongs rather to the old school of picture drama and picture acting, and is perhaps a reflection of mechanical stage management of the past. The acting on this account is rather stilted and the story seems too much a series of events forced for effect, since the producer in striving to drive home his points by contrasts is always straining for results. When the young husband is refused help on all sides he steals from his employer and is found guilty by the judge in a very strenuous court scene. He is sentenced to ten years. At the end of five years he escapes from prison by simply removing the bars from his prison window. The young son of the judge who convicted him falls overboard from his boat and the convict rescues him and places him in the arms of the father. It has been, however, to the sacrifice of himself, for he is recaptured. It is not clear whether or not the judge obtains a pardon for him, and it is very doubtful if he could, but he comes to the cell of the prisoner with a paper, which the man violently refuses from the man, who falsely sentenced him, and who caused the death of his wife. The young son, however, manages to make him change his mind. The evolutions and acting of the drama are not as convincing as they might be had there been more nature displayed.

**A New Cure for Divorce** (Thanhouer, Aug. 2).—This is a bright "summer" little comedy of no especial depth of plot, but made entertaining by the diverting incidents it introduces and the clever, spirited acting. Mignon Anderson plays the role of the wife and William Garwood the husband. The new cure for divorce proves a novelty, since it is a motion picture of the wedding shown to the bride and groom just as they are about to separate that brings them together again. Before the wedding the parents visit the Thanhouer motion picture plant at New Rochelle and see a motion picture scene enacted, and the result is that they have a picture taken of their daughter during the marriage ceremony. They intend to exhibit this film to her after the marriage as a surprise. For their honeymoon the young couple go to the seashore, where they have their first quarrel, when the groom goes in the water with another lady. He incidentally gives an exhibition of some good diving. The bride at once determines to return home, but is prevented by the arrival of a telegram from her father. He appears with the motion picture film, which he shows to the two, and during the process they decide to make up their differences.

**Cousins** (Thanhouer, July 28).—A deal of clever wit and character is displayed in the working out of this bright little tale, and the various situations are developed with a keen eye to all the possibilities of humor and life. The players also bring much life and truth to the film, and the two little girls playing the two cousins prove very captivating and capable little players. The vaudeville artists are played by Edward J. Hayes and Lila Chester. The parents on the farm are Carey L. Hastings and Justus D. Barnes. The sister, who lives on the farm, invites her sister, who is about to do a vaudeville act in the local opera house, to come and take dinner with her the day of her appearance. The invitation is accepted and their youthful daughter, who does a disappearing act on the stage by means of a trap door, accompanies them. She thus makes the acquaintance of her country cousin, who is found to resemble her very closely. The two become staunch friends, and when they listen to each other's exploits they become envious of each other's lot, and conclude to change clothes and also places. Thus the country cousin is taken back to the theatre to go through the act, but once on the stage and behind the scenes she becomes frightened at the sound of the revolver, which is to cause her to disappear, and, edging away from the stage hands, who open the trap door, cries: "I want to go home," and the act is accordingly spoiled. She runs out of the theatre, followed by the aunt and uncle, and soon joins the other cousin taking her place, but who has found country life rather annoying when she finds it necessary to fight spiteful small boys. Again they make a change behind the wall, while the parents scold, but are none the wiser.

**Treasure Trove** (Thanhouer, July 30).—A simple and pleasing romantic tale has been developed in this film, with a deal of character and nature. The picture is especially successful in its choice of backgrounds and the assemblage of suggestive and delicate views it has managed to make. The simple, direct appeal which the company knows so well how to make in development of plot and work of players is also apparent. William Garwood is the young broker, who is unusual enough not to marry the girl in trouble. Edward Hayes is the successful lover and Mignon Anderson is the country girl, while Marie

Elme, the Thanhouer kid, makes a most interesting and capable country boy, who imagines himself on a desert island searching for gold. The young banker is told that in order to recuperate his health he must have a trip in the country, and accordingly starts forth on a walking trip. He sprains his ankle on the second day and seeks help from a farmer boy. He is cared for at the farm house and after his recovery lingers, as he is evidently fascinated with the life, with the country maid and the boy. He helps the boy to look for treasure according to the direction of "Treasure Island," which the boy is reading. Later the broker learns that the maid has another lover, who must leave for Australia, because he cannot make a living here. Their marriage must be delayed. The broker telegraphs for gold, buries it where the farmer boy is digging, and goes forth upon his way.

**The Mighty Hunter** (Majestic, July 30).—It would seem that the most successful farce in picture is that which is founded on character, and if there be caricature that it must be built on probable and logical lines. Exaggerated buffoonery without meaning does not always result happily in picture form, where the story stands paramount. In this picture the mighty hunter errs in this direction, and it is thought that the film might have been eminently more successful had it been played in the spirit of true comedy. It is told rather peculiarly, since the sending of the moose head to the wife is first shown, and then the means of obtaining it, which seems rather out of sequence. The gentleman of the house decides to go on a hunting trip. He does not succeed in shooting anything but a cow, for which he is obliged to pay. He is also dumped into a pond, where some boys are swimming and grinning at the camera. He buys a large moose head from a second-hand furniture man and sends it home to his wife. He brings the guide home with him for some reason and bribes him into silence when he tells the story of the shooting to his wife in pantomime, which does not belong in the realms of pictures.

**The Soldier's Baby** (Reliance, July 27).—The soldier's baby becomes a fast friend of the general, who is wont to meet her each day as he goes his rounds. An order is given out that no soldier must be found outside a certain line. This prevents the soldier from visiting his wife and child. The child becomes sick, and continually calls for her father, and the mother sends a message to the father, requesting that he come at once. He is on sentinel duty for the camp, which seems to be set directly in the path of a river, which strikes one as a rather peculiar place. Permission to go to the child is refused, but the father disobeys. He is followed, and is about to be taken back for his court martial, when the general enters for a sight of the child, and evidently relents his previous decision when he learns the truth. The action of the story is smooth and agreeable, but hardly dramatic in bringing out the various points of the little drama, while one regrets that the acting is built along the lines of the strenuous and the overemotional rather than the natural expression of thought. The production, however, is carefully put on, and with the exception of the camp in a river bed the backgrounds well chosen and impressive.

**The Wood Nymph** (Reliance, August 3).—This is a film of strange contradictions, for mingled with the exceptionally pretty scenery and a good story, we have rather poor acting and not too much on the part of the producer. The man who has a marriage engagement at noon goes fishing in the morning, and finds floating near him a bottle containing a message from a girl further upstream who has had an accident. The man goes to the place mentioned, bandages the injured ankle of the wood nymph, and carries her home. This combination of circumstances makes him late for the wedding, and when he arrives at the house he finds that the ceremony has been called off, and that his girl has turned him down. So he returns to the wood nymph, and there is much rejoicing on both sides. The accident to the girl is supposed to have happened at some distance from her home, and yet when the man returns to the spot for his fishing rod the director would have us believe that he can see the wood nymph waving her hand at him. Also the best thing the leading man does is the capture of a really interesting fish.

**The Fight at the Mill** (Gaumont, July 31).—The film is one that shows good scenes, fair acting, and not enough coherence of plot, but it is at least as good on the whole as the average run of Western pictures. The vagueness with which the story is launched is perhaps not to be too harshly condemned, for the spectator need not worry over the details as long as there are good views of Western roads and the ever present horsemen to lend piquancy to the scenery. The story itself is not burdened with a plot that will weary the brain, being the simple unfolding of the manner in which a gambler is shown up in his true character. The gambler is a gallant knave, and he takes the girl to a public dance, but is there beaten in true prize-ring style by the honest lover of the Western maid. In a spirit of revenge he incites the



## Florence Lawrence

Appears in

|                      |         |
|----------------------|---------|
| The Players          | July 19 |
| Not Like Other Girls | July 26 |
| Taking a Chance      | Aug. 2  |
| The Mill Buyers      | Aug. 9  |
| The Chance Shot      | Aug. 16 |
| Her Cousin Fred      | Aug. 23 |

# Florence Lawrence

IN

## TAKING A CHANCE

Released August 2, 1912

VICTOR FILM MANUFACTURING CO.

575 Eleventh Avenue

New York City

Released through the Universal Film Manufacturing Co.

Indians to riot, but the white people barricade themselves in the old mill and repulse the redskins. The gambler, of course, gets a cold reception after this and is driven from the settlement. The film has been adorned with "leaders" containing long words—too long, apparently, for the director, who has made strange use of some of them.

**Giants of Steel** (American, July 31).—The interest of this short picture is for the person who has never seen some of New York's most famous scenes. Among other things are shown the World Building, the curb brokers on Wall Street, and a panorama of some of the best-known skyscrapers of the city.

**A Life for a Kiss** (American, Aug. 1).—An ordinary story of the West is pictured here with the one good point that the outlaw gets his just deserts in the end. It has its full share of vain shooting, the men in the drama appearing to be marksmen of a very low order. Really, some one should start a movement advocating the conservation of cartridges, or there will come a time when a man will not be able to get one in case of necessity. A \$5,000 reward is offered for the capture of Taran-tula Pete, a notorious outlaw, but he eludes his pursuers, arrives at a ranch, and kisses a girl by force. Her lover swears to have his life and starts on the trail. Then the spectator is treated to some very useless firing of revolvers, while the girl is rounding up the sheriff and his posse. Here the familiar trail is shown again and the rescue party arrive at the place where the outlaw and the lover, now wounded, are engaged in a hand-to-hand struggle. And it is the girl who shoots the outlaw and thus furnishes the happy ending. One thing that should be mentioned is that the part of the outlaw is well played.

**Mr. X. and the Heiress** (Lux, July 26).—This is evidently intended for a mystery story, but the great trouble is that it is altogether too mysterious, and when the play is done one is quite as up in the air as to who Mr. X. was as ever. Perhaps the story would have been more successful had the spectator been let more into the confidence in the telling. An old gentleman becomes interested in a certain estate, and makes arrangements to buy it. Instead of signing the deed, the young woman from whom it is bought through her guardians, who needs money, writes "Save me." The old gentleman departs with the deed, and a mysterious young gentleman appears upon the scene, who informs the girl by note that the mysterious Mr. X. will ever watch over her. The next day the old gentleman appears to pay over the money, but he suddenly surprises the

guardians, who have been compelling the girl to sell her property against her will, and removes the girl from the confinement which they have imposed upon her. At his office behind a chair the old man strips off his disguise into the disguise of Mr. X., while the girl departs from his office. It is hoped that she did not again come into the power of her guardians and that Mr. X.'s services were not again required. The production is put on adequately and fairly well acted, but is not particularly impressive in the particulars named.

### BIJOU, WOONSOCKET, CHANGES HANDS.

WOONSOCKET, R. I. (Special).—Zenon G. Dauston, proprietor of the Nickel Theatre, has bought the lease of the Bijou Theatre, in this city, from the Keith interests, which have been managing the theatre for about five years. He took possession July 15. The lease has almost six years to run, and there is an option for a renewal. Mr. Dauston will continue to run the Nickel as a straight moving picture house, while first-class vaudeville and pictures will be given at the Bijou. This theatre will be renovated and repaired, and will be opened to the public about July 29.

Mr. Dauston was the originator of the moving picture business in this town. In 1906 he leased the old Music Hall, which had been closed for fifteen years, and opened it as a moving picture house.

A. J. CHEPRAU.

### NEW PICTURE HOUSES.

A new moving picture theatre, with a capacity of two hundred and fifty, was opened July 18 at Louisiana, Mo., under the name of the Eagle Theatre. W. M. Rudder is the manager; independent films will be used, but there will be no vaudeville.

The Princess Amusement Company, which operates picture houses in Cedar Rapids, and Marshalltown, Ia., will be opened to the public of Ft. Dodge, Ia., on about Aug. 15, one of the best houses of its kind in that State. Pictures will be changed daily. Russell Forbes, former manager of the Princess Theatre, has been chosen as manager of this house. It has not as yet been named. A contest is in progress to choose a name, and a cash prize to be given to the winner of same.

The announcement is made that the plans are being drawn for a new motion picture house at Waterbury, Conn., with a seating capacity of 1,000.

BOOK  
*The Power of Destruction*



## Reviews of Universal Films

**The Undoing of Slim Bill** (Nestor, July 20).—The idea back of this picture story is not without its humor and is unique in itself. That the full wit and purport of the situation does not carry greater weight with the spectator seems to be due to the bad introduction of the plot. If at the beginning the spectator had been informed just who and what the two outlaws were and the circumstances surrounding the instances leading up to where the story opens, it would have been vastly more clear in its later action, and accordingly much more amusing to the spectator. The picture might have been more successful if played in humorous vein, but the acting when the opportunity is afforded is thoroughly satisfactory. Slim Bill escapes from the sheriff by climbing a tree and back-stepping the posse. He meets another outlaw in disguise of a parson, so the title informs one, and proceeds to make him change clothes with him. The outlaw in his clothes is captured in his stead, and he in the role of parson proceeds on his way, stopping at a saloon. Just what the outlaw who is captured tells the sheriff is not known, but another notice appears for the capture of another outlaw disguised as a parson. The parson at the saloon is recalled, and the sheriff starts out in pursuit. He is captured, and both outlaws come face to face with each other, which would have been a very amusing scene had the various points of the drama been brought out with more deftness. C.

**A Case of Dynamite** (Imp. July 27).—This is a John Cumpson farce of more or less humorous value. It is of the strenuous European type, and those who like this sort of thing will find it possessed of some wit and amusement. He is a grocery man, and spans a boy for stealing apples. His wife shows him a letter, requesting her to come to the city with \$300 as the deal is settled. The husband evidently goes in her stead, after packing his suitcase with surprising quickness. The boy whom he had spanked meets him at the station and paints "dynamite" on his case. When he arrives in the city he creates quite an alarm, because a noted gang of dynamiters are reported to be in the city. He visits a jeweler's shop, and when the proprietor sees "dynamite" on the case, he immediately hands over all his wares. The jeweler then summons a number of officers, who after a careful chase capture him. His case is placed in water, where his alarm clock goes off, and that is the end of it. His mission to the city still remains unfulfilled.

**Love's Diary** (Imp. July 27).—One would hardly call this the smoothest production that ever appeared upon the screen. It is particularly disjointed in movement and rather fails to adhere to its central idea. The jumps of the girl from her office to her home, where she writes in her diary, are also disconcerting. The construction of the picture does not enable the actors to present a very clean cut interpretation. Their efforts, however, are very creditable. William Garwood is the adored one and Lottie Pickford the adoring one. She is his stenographer, and writes of her love and other things in her diary. Two adventurers, whose intentions are never fully declared, appear upon the scene, and the woman wins the love of the young broker, much to the distress of the stenographer. His business begins to fail, and he borrows money to give the woman presents even while he faces ruin. The crash comes, and when the woman learns of it she refuses to have anything more to do with the man. The stenographer, however, uses her legacy to reinstate him, not caring whether she loses her money or not. It would be interesting to know the amount of the check, as it would seem that a young lady who could reimburse a well established broker would not need to be his stenographer, but perhaps she was working for him because she loved him so. When the young man found the truth of the matter he proceeded to tell the stenographer how much he thought of her, which made her very happy for the moment, although the spectator will be inclined to doubt her future happiness. C.

**Bread Cast Upon the Waters** (Gem, July 23).—One could hardly call this a careful or thoughtful production. The best part of the picture is the acting of the old man. The story and plot has not been carefully handled and the bad photography also rather spoils the effect of whatever good there may be in way of settings and details of that nature. The old man is a violin maker, who is obliged to part with his violin to pay the rent. On the way out of the pawnshop he meets a little boy crying. The fact was not established that the boy was an orphan, but such must have been the case, for the old man took him more with him, where he cared for him. A neighbor likewise brought in her little girl for the old man to care for. While a customer was in the shop with a violin for repair, the little girl took his pocketbook from his coat and hit it in an umbrella. On his way home the man missed his pocketbook, summoned an officer, and had the old man arrested. It was a rather peculiar state of affairs, as there was virtually no proof against the old man, and the summoning of the officer without first seeing if he had left the pocketbook behind strikes one as at least very hasty judgment. It is also to be wondered that the officer left the children there alone and unprotected.

The woman returned for the child, and later while the trial was in process, the little girl found the pocketbook and her mother hastened into court with it. The young man who had accused him placed an amount of money in the boy's hands and departed unobserved. Whether he left his own violin with the old man permanently, or whether the old man ever received his own violin again are questions left unsolved, though they were contained in the promise of the drama. Aside from the portrayal of the old man, it is not particularly well acted. The woman is rather overdrawn. C.

**A Brother's Jealousy** (Eclair, July 30).—Nothing has been added to the art of the motion picture by the production of this film, for besides being hard to understand in places the producers would have us believe that a woman who has been insane for years can regain full control of her reasoning powers in the short space of about two seconds. The two brother fishermen, one of them married, go on a trip, and on the return the married man lingers at the boat, looking for his watch, while the other proceeds to the woman's house. The married brother comes upon them suddenly, and erroneously supposes that his brother has been kissing his wife. He leaves home, taking the baby with him, and later the woman, finding some baby clothes on the beach, and thinking the child drowned, goes insane. Three years later her husband returns with the child, to be met by his brother, and told that his wife is in an asylum. The doctor there states that her only chance is to find a baby on the beach, so the brothers arrange to have one there just as she happens along. The cure is a good and rapid one, and within a few minutes her real child is brought out, and there is a general family reunion. The film is lacking in conviction, to say nothing of being lax in other things, such as a poor setting for the insane asylum. M.

**Young Wild West Washing Out Gold** (Nestor, August 2).—The film is not different from any of those depicting the weekly doings of this energetic young man, who seems to have a corner on the rescue act on the Western plains. As this sort of film goes, it is well done, and the scenes, at least, are interesting, even if one is not in sympathy with what answers for a plot in the story. Young Wild West and his party start out by saving an old miner from robbery at the hands of three Western bad men, and the miner later squares up the account by warning Young Wild West that the bad men are going to shoot up his camp that night, the miner having overheard them plotting the thing. The following day, while the hero and his party are on their way to town, they strike gold, but are seen by one of the bad men, who immediately sets about organizing a gang of six to get revenge on the adventurers. Young Wild West, however, discovers the gang on their way to the camp, and he sets out for town to get the sheriff and his posse. The hero's party take refuge in the miner's cabin when the gang of bad men approach, but they are hard pressed when Young Wild West and the minions of the law ride up and capture the desperadoes. There are not quite so many bullets fired in this film as usual, but no doubt the director will correct this in the next one. M.

**An Even Break** (Bison, July 30).—This story of the West has no particular point to it, and one can hardly do otherwise than think that it has been put on just to "fill in." Don Carlos forgets his promise to his sweetheart and goes into a saloon to drink with other girls, but when he is told that another man has been seen talking with his girl he becomes furiously jealous. The other man proves to be Jack Diamond, foreman of a ranch. Don Carlos in attempting to wrest from the girl a piece of paper with Diamond's name on it, accidentally throws her over a precipice and kills her. Jack Diamond, separated from the other cowboys in the pursuit, captures the Mexican and they both get lost. Diamond falls by the way, unable to walk, but the Mexican carries him to safety and in return Diamond gives him his freedom. M.

**The White Savior** (Bison, July 27).—There are some rather interesting scenes in this picture, but the general quality of the acting could be improved. It is hard to believe that a little child could really rescue the Indian chief in a canoe, but perhaps the child was a member of the "strong arm squad," or at least a "boy scout." The chief sends one of his tribesmen away in disgrace and the Indian decides to get revenge by inciting the white men to attack the Redskins. He does this by telling them that the Indians have killed a white man, and the result is a young war in which both sides suffer losses and the Redskins capture a man and his wife, leaving their little child unprotected. The renegade captures the chief for the purpose of turning him over to the whites, but the child comes upon the canoe with the helpless leader bound in the bottom of it and paddles him back to his people. The chief then frees the father and mother, the renegade's villainy is exposed, he is punished, and Indians and white men agree to live together in peace. C.

**The Lady Bartender** (Eclair, July 28).—The film is quite funny and its story is very well presented. The characters have left no opportunity neglected and the re-

sult is that with a good idea in the first place they are able to turn out an artistic piece of work, and one that should prove highly amusing. Lucette, on her way to court to plead her first case, is seen by Counselor Dupuy and much admired by him, but when he makes advances she administers a sound slap on the jaw. Meeting him face to face in the court room stimulates her eloquence, and the defendant, whose cause she pleads, goes free. Counselor Dupuy asks her to marry him, but when he calls for his answer he arrives at the same time as a client seeking a divorce. Lucette places business before everything else, and the counselor, overhearing some of the details of the case, thinks Lucette is being sought by the client. When he breaks into the council room, however, he learns the facts of the case, and finally wins Lucette's consent to marry him. The plot is smoothly brought out. M.

**Life in a Bulgarian Village** (Eclair, July 28).—Several interesting views are here given of incidents in the lives of the natives of one of the "comic opera" kingdoms of Europe, including women spinning wool and weaving garments, the priest and his penitents, and the young men and women at their simple Sunday amusements. M.

(Continued on page 34.)

### COMING PICTURES.

Brief Descriptions of Coming Releases for Ready Reference of Exhibitors and Patrons.

#### Lubin Releases.

Aug. 1, The Two-Gun Sermon. A minister invades a Western town and turns the table on his adversaries by compelling them to hear a sermon at the point of the gun, which they did not soon forget.

Aug. 2, Housecleaning. Depicting the troubles of two housewives with the house bell, which will insist on ringing during their strenuous efforts at housecleaning, and on the same reel Man Wanted, in which a discarded old maid insists upon having a man at the summer resort, wins her true love, and becomes heir to a fortune to the others' disgust.

Aug. 3, The Detective's Conscience. A revenue officer falls in love with the sister of an illicit whiskey manufacturer, but does his duty. Forced into marriage with the girl, he abandons her, and later returns and is confronted by the brother.

Aug. 4, A Prize Package. Dealing with the romance of Spoony Sam and a lady of a cigarette factory. A proposal on a cigarette paper starts the trouble.

Aug. 7, The Sandstorm. A fugitive from justice seeks refuge in the desert during a sandstorm. He is found by the woman he protected. About to die, they are both rescued, and out of this ordeal is born a new life to both.

Aug. 8, Buster in Nodland, another in the series of children dramas put out by this company, being a dream of Buster, who imagines himself in the hands of his hated rivals. After many desperate adventures he is rescued from the rails.

Aug. 9, The Fly Time. The Daily Eagle offers a prize, with the daughter of the editor thrown in, for the youth who will kill the most flies in Hughesville. There was only one fly left. The rivals sought vengeance on father's bald head, and the maid still remained unwon.

Aug. 10, The Missing Finger. A piece of finger becomes the mark of identification for the robber of a jeweler's safe. The mystery is at last solved by a photograph of the man with the missing finger.

Aug. 12, The Minister and the Outlaw, in which the sheriff, disguised as a minister, captures the rustler, who loves the same girl as himself, when the rustler would compel him, in the guise of minister, to marry the girl to the rustler, but instead the sheriff-minister captures him.

Aug. 14, The Stubbornness of Youth. Two old friends desire their respective son and daughter to marry, but the young people, who have not seen each other, are stubborn. The parents win out by introducing them under false names and then resisting the match strenuously.

Aug. 15, The Baseball Industry, showing the making of a baseball from the start to the finish.

#### Vitagraph Releases for August.

Friday, 2d, The Awakening of Jones, a Bunny and Finch comedy.

Saturday, 3d, Fatherhood of Buck McGee, Western dramatic.

Monday, 5th, Too Much Wooling of Handsome Dan, Western comedy.

Tuesday, 6th, At the Eleventh Hour, society dramatic.

Wednesday, 7th, The Cross-Roads, domestic rural drama.

Friday, 9th, Wanted, a Grandmother, drama introducing Miss Turner and Mr. Costello.

Saturday, 10th, Suing Susan, Bunny-Finch comedy.

Monday, 12th, Bunny and the Dogs, Bunygraph; Ingenuity, juvenile picture.

Tuesday, 13th, The Heart of Emeralds, intense drama.

Wednesday, 14th, Vultures and Doves, modern business drama of swindlers and lambs.

Friday, 16th, The Bogus Napoleon, historical comedy.

Saturday, 17th, Two Battles, war drama of India.

Monday, 19th, Her Grandchild, domestic drama.

Tuesday, 20th, The Love-Sick Maidens of Cuddletown, comedy.

Wednesday, 21st, The Ancient Bow, Western Indian drama.

Friday, 23d, Saving an Audience, comedy, by Will Carleton.

Saturday, 24th, The Party Dress, society drama; The Life-Boat Drill, marine tactics.

Monday, 26th, A Double Danger, drama.

Tuesday, 27th, Flirt or Heroine, military drama of India.

Wednesday, 28th, Two Cinders, comedy; Bumps, comedy.

Friday, 30th, Written in the Sand, drama by the sea.

Saturday, 31st, The Old Musician, drama of French life, introducing Charles Kent.

#### Reliance Releases.

Aug. 14, Order in the Court. Judge Casey sits on the bench, and hands out Irish and other justice in a way that will bring a laugh to a pessimist. The Old Swimming Hole, on the same reel, with a little school boy, a bully, and a swimming hole.

Aug. 17, A Man Among Men, a story of a lumber camp, in which the hero bears the blame of a crime put on him by the rival in order to save the honor of the girl, but the truth is proven.

#### Eclair Releases.

Aug. 1, Running for Congress, a story of politics in a small country town, the old guard against the new, into which political plot the women plunge to aid the cause of progress.

Aug. 4, The Price of Blood. The master accidentally shoots his pupil's lover, but makes reparation by agreeing to the transfusion of his blood with the other and thus saving his life.

Aug. 6, Because of Bobby. When the young man learns from Bobby how his sister received the objectionable scar, he loves her all the more.

Aug. 8, Boys Again. A millionaire returns to his home town and lives again the old time days, and as a result lifts the strike at his factory.

Aug. 11, The Foster Sister, a vacation flirtation and how it was cured, and how the city cousin gets punished for her intrusion in a novel manner.

#### LICENSED FILM RELEASES.

Monday, Aug. 5, 1912.

|                                                | Feet. |
|------------------------------------------------|-------|
| (Bio.) The Tourists. Com.                      | 1000  |
| (Bio.) What the Doctor Ordered. Com.           | 1000  |
| (Kalem) The Mine Swindler. Dr.                 | 1000  |
| (Lubin) A Prize Package. Com.                  | 1000  |
| (Pathe) Pathe's Weekly No. 32, 1912.           |       |
| Top.                                           | 1000  |
| (Selig) An Unexpected Fortune. Com.            | 1000  |
| (Vita.) Too Much Wooling of Handsome Dan. Com. | 1000  |

Tuesday, Aug. 6, 1912.

|                                                 |      |
|-------------------------------------------------|------|
| (Edison) In His Father's Steps. Dr.             | 1000 |
| (Ess.) The New Church Organ. Dr.                | 1000 |
| (Cines) The Little Orphan. Dr.                  | 900  |
| (C. G. P. C.) Death of Chevalier Albertini. Dr. | 1000 |
| (Selig) The Man from Dragon Land. Dr.           | 1000 |
| (Vita.) At the Eleventh Hour. Dr.               | 1000 |

Wednesday, Aug. 7, 1912.

|                                                   |      |
|---------------------------------------------------|------|
| (Edison) Marjorie's Diamond Ring. Com.            | 1000 |
| (Eclipse) The Joker's Mistake. Com.               | 300  |
| (Eclipse) From Slon to Champéry, Switzerland. Se. | 230  |
| (Eclipse) A Quiet Boarding House. Com.            | 300  |
| (Kalem) Freed from Suspicion. Dr.                 | 1000 |
| (Lubin) The Sandstorm. Dr.                        | 1000 |
| (Pathe) The Arrow-Maker's Daughter. Dr.           | 1000 |
| (Vita.) The Cross Roads. Dr.                      | 1000 |

Thursday, Aug. 8, 1912.

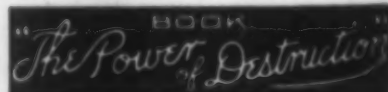
|                                             |      |
|---------------------------------------------|------|
| (Bio.) A Child's Remorse. Dr.               | 1000 |
| (Ess.) The Old Wedding Dress. Dr.           | 1000 |
| (Lubin) Buster in Nodland. Com.             | 1000 |
| (Lubin) A Double Courtship. Com.            | 1000 |
| (Melies) The Hanger's Girl. Dr.             | 1000 |
| (Pathe) The Famous Scout to the Rescue. Dr. | 1000 |
| (Selig) The Girl at the Cupola. Dr.         | 1000 |

Friday, Aug. 9, 1912.

|                                                                                 |      |
|---------------------------------------------------------------------------------|------|
| (Edison) The Librarian. Dr.                                                     | 900  |
| (Ess.) The Tale of a Cat. Com.                                                  | 1000 |
| (Kalem) The Wandering Musician. Dr.                                             | 1000 |
| (Lubin) A Fly Time. Com.                                                        | 1000 |
| (C. G. P. C.) The Burglar's Weird Reception. Com.                               | 1000 |
| (C. G. P. C.) How a Letter Travels from the Great Lakes of Central Africa. Edu. | 1000 |
| (Selig) The Boob. Com.                                                          | 1000 |
| (Vita.) Wanted, a Grandmother. Dr.                                              | 1000 |

Saturday, Aug. 10, 1912.

|                                                                        |      |
|------------------------------------------------------------------------|------|
| (Edison) The City of Washington, the Capital of the United States. Se. | 900  |
| (Ess.) The Little Sheriff. Com.                                        | 1000 |
| (Cines) The Danger Line. Dr.                                           | 1000 |
| (Lubin) The Missing Finger. Dr.                                        | 1000 |
| (Pathe) Here and There in Oregon. Se.                                  | 1000 |
| (Vita.) Kittens Jovienne. Com.                                         | 1000 |
| (Vita.) Suing Susan. Com.                                              | 1000 |





## Universal Reviews

(Continued from page 33.)

**Reunited by the Sea** (Imp, July 29).—One finds this a thoroughly interesting and capably evolved sea story of excellent background and atmosphere, and it has the added merit of being distinctly well played, with Vivian Prescott and Frank Crane in the leading roles, both playing with distinction and effectiveness, while the actor enacting the rival also does creditable work. The maid apparently loves both men alike, and they sail away with that impression. There is a mild storm at sea, which causes them to be wrecked on a desert island, where they subsist on air. One escapes from the island by a passing smack without telling the other, when he remembers the girl waiting on the sands for him. The girl, however, while she accepts his lie, does not accept his advances. Out in his dory he attempts to drown his remorse with drink, and, driven by a storm, his boat takes him to the island, where the other finds him dead upon the beach. The survivor returns back to the girl with the boat which brought in the dead body of his rival. It is on the whole a finely organized picture from all points of view, though the two men's life on the deserted island might have been more graphic and consistent in detail.

**Running for Congress** (Eclair, American, Aug. 1).—This makes a very amusing farce conception, which is played in excellent spirit, though continuity of thought and action is not one of its features. Since the producer chose to bring in so many family relations, the effect on the different wives and husbands, it was necessary to show scenes depicting their various relations, a thing which rather clogs the movement of the story and becomes a bit wearisome. It would seem that a different treatment could have been exercised. The youth loves the judge's daughter, but the judge does not love the youth. He is put up for Congress by some politicians, the make-up of some of whom not being all that could be desired. When the youth learns of the crooked methods of the judge, he determines to run against him, and summons the aid of all the ladies of the village. They exert all their influence on their husbands, break up their convention, and at length compel them to elect their man. The judge relents when his daughter tells him he can boss Congress through his son-in-law.

**In and Around Chicago** (Imp, Aug. 3).—A very complete idea of this city is obtained after witnessing this film, for it manages in the course of unwinding to show all the most important features of this city, including the stock yards, the principal streets, park, and different centers of industry and social standing.

**The Cure That Failed** (Imp, Aug. 3).—While certain amusement may be derived from the unfolding of this farce, it is not as carefully prepared and organized as it might be. A chap decides to cure his indigestion by drinking large quantities of buttermilk. His friends buy him a cow, which has little to do with the story, and he becomes a very sick man, dreaming of dancing milk cans and the like that night.

**The Obligation** (Nestor, July 31).—Labor stories in picture form are not always the most satisfying or convincing things imaginable. However, this picture creates an impressive atmosphere, and becomes both gripping and absorbing at the end, where the strikers burn the home of the young employe concerned, and advance upon the home of the employer. Unfortunately the climax of the picture is left very much to the imagination. Doubtless the conversation between the young man and the mill owner was fraught with some essential thought connected with the drama, explaining his purposes as well as the mill owner's, revealing their respective attitudes, but unfortunately the spectator could not hear these remarks, and therefore lost the main import of the drama. Up to this point it had been acted and treated with intelligence, carrying some weight and conviction along with it, although we may doubt the policy of representing strikers as bent on arson. Through the small sister, who comes to sell flowers to the mine owner, the daughter learns that he is in need of books to study mining. She persuades her father to give him books from his own library. The father does so, and also gives him advancement in the mill. Some time later there is a strike, and while the young man is trying to still the strikers the employer passes and misconstrues his intention, believing him to be urging them on. The young man, however, saves him from himself by going to the house and saying something to him, which seems to set the matter straight, and the strike is won. The subjection of the mob does not always strike one as thoroughly logical.

**Back to Her Own** (Gem, July 30).—This makes a pleasing romantic gypsy tale, the plot of which is hardly out of beaten tracks, but none the less entertaining because the picture is agreeably played and conceived, exhibiting interesting background of a gypsy camp, and at the end showing the customs connected with a real gypsy wedding. At the beginning one imagines that the woman, who has the quarrel with the man, is an Italian, and it is not until later that the readjustment comes in learning that she is a gypsy. After the quarrel

with the man, who might have been her lord and master, she leaves her baby lying on the ground where he had thrown her to follow him. When she returns she sees the child being carried away by a young married couple in an automobile. She rejoices and the young people adopt the child. Some years later the girl, now grown to maturity, goes to the gypsy camp and is recognized by the mother by the scar on her palm. She tells her daughter's fortune and declares that she will come back to her own and marry a king. The fortune is fulfilled, for the girl feels the call of the gypsies, falls in love with the young ruler of the tribe and leaves her foster parents to marry him.

**In the Sowing** (Powers, July 31).—An otherwise effective story is rather spoiled by the pouring on of too much sentiment. The chief offender in this direction is the leading man, who, had he expressed more the rugged hardness of a man gone wrong, would have strengthened the piece considerably. The producer, however, is prone to elaboration of sentiment as evinced by the angel child exhibited at the end. The story could very well stand for itself, and contained quite enough appeal without this falsity. The son has become tired of his fruitless life in the city, and desires to return to the country village and his mother. He comes back on Sunday morning, but dares not go in. The mother is seen to come out of the gate and goes to church. She has her Sunday school class, where she makes an impression on one little girl. This little girl later approaches the son struggling with his pride and shame outside, and awakens courage in him through the very words that his own mother had given her. He goes to the church and meets his mother. Outside the fact that the producer has rather laid the religious part of the picture on quite thick, the production is very well conceived.

**Because of Bobby** (Eclair, American, Aug. 2).—A pleasing little summer romance is enacted upon this film with a certain grace and charm that is perhaps its chief feature. Barbara Tennant plays the leading feminine role, with Lamar Johnstone opposite. It might have been better had the picture been so constructed that Bobby was not obliged to tell his story, but have it a component part of the drama, which it really is. At the summer resort she is the topic of conversation, because she wears a large black collar around her neck all the time, and she is obliged to leave one place to go to another. Here she meets a young man, who is escaping from his mother, who wishes him to marry a certain young woman for whom he has an aversion. They fall in love, and he learns that the collar covers a scar which she obtained while saving Bobby's life one Fourth of July. The narration arouses his sentiment to a marked degree, and he declares that he loves her all the more now that he knows how she received it. It would seem that if the young lady feared being so conspicuous, she might have found less conspicuous means of concealing her affliction. While one accepts the story, it is hardly as convincing as it might be.

### BISON WITH FILM SUPPLY.

The Output of Bison and 101 Bison Acquired by Mutual Company, According to Undenied Rumors.

The most interesting recent development in the motion picture business has been launched within the past few days when the Mutual Film Corporation, which controls the Reliance Film Company, the Majestic Motion Picture Company, the American Film Company, and the Thanhouser Company, has taken over the output of the Raumann and Kessel Company and by this deal the Mutual Corporation will hereafter control the output of the New York Motion Picture Company, manufacturers of the Bison and 101 films. These pictures have gained a wide popularity throughout the world of moving pictures, and this recent important deal is a very significant one to all concerned in the new art.

The story, published first as a rumor, has all the earmarks of authenticity, for while H. E. Alken, when seen this week, did not absolutely confirm it, at the same time he did not deny the story. Mr. Alken, who is president of the Mutual Film Corporation, states that his new officers are doing great work, but as to definite plans, he is rather reserved in his statements at the present time. The Mutual Corporation will this week establish new and larger executive offices in the downtown financial district.

The new deal undoubtedly means that the Bison releases will, in the future, be seen at the Film Supply Company instead of through the Universal, as formerly, for the Mutual Corporation is allied with the former organization in a certain sense, inasmuch as the four makes heretofore controlled by the Mutual are released through the Film Supply Company. This will also mean that the latter concern will come in for its share of the benefits brought about by the change. On this point also, however, the Mutual Corporation officers had little to say, but to anyone who has followed the motion picture game, it is quite clear that all these things will come about and that the new development is an assured fact.

### GILBERT AND SULLIVAN REVIVALS.

SAN FRANCISCO, CAL.—Revivals of Gilbert and Sullivan operas by the New York Casino company at the Cort Theatre are drawing large audiences. The Mikado opened July 27 with De Wolf Hopper,

Blanche Duffield, Kate Condon, Viola Gillette, Alice Brady, George MacFarlane, Arthur Aldridge, Eugene Cowles, Arthur Cunningham, and Louise Bartel, in the cast. Pinafore, Patience, and The Pirates of Penzance are the other light operas to be produced during the four weeks' engagement.

James K. Hackett and his excellent company inaugurated an eight weeks' engagement at the Columbia Theatre, July 22, in The Grain of Dust. E. M. Holland shared the honors with Mr. Hackett. Others in the cast are: Fraser Coulter, Frank Burbeck, Vaughan Trevor, Charles Lane, Fred A. Sullivan, Daniel Jarrett, Jr., Olive Oliver, Elaine Inescort, Mabel Inslee, and Beatrice Beckley. A. T. BARNETT.

### AMELIA BINGHAM TOUR.

Amelia Bingham will begin her Orpheum circuit tour in August. Her repertoire of Big Moments from Big Plays will be materially increased by scenes from plays which have appealed most strongly to Orpheum audiences.

### PLAYERS ARE RE-ENGAGED

Charlotte Granville, Virginia Pearson, H. Sheldon Lewis, Burnette Radcliffe, Frank Francis, Charles Burnham, all members of the original Divorce Question company, have been re-engaged for the coming tour of that play. The season opens at the Walnut Street Theatre, Philadelphia, Sept. 2, continuing there indefinitely, thence to New York city.

### "PUTTING IT OVER" TO BE PUT OVER.

A college farce with baseball atmosphere, Putting It Over, will be presented at the Olympic Theatre, Chicago, on Aug. 1, by Frank Hatch. Lee Arthur and Mr. Hatch are credited with the farce. In the cast will be Helen Holmes, Harold Vosburgh, Edwin Holt, Franklin Ritchie, Veda Steele, Allison Skipworth, Fred Burt, and Joseph Woodburn. Sanger and Jordan handled the play for Mr. Arthur.

### NEW MANAGER IN SHELBYVILLE.

SHELBYVILLE, IND. (Special).—After acting for the past ten years as manager of the City Opera House, Col. Henry Friday has resigned and his successor is Frank J. Rembusch, who owns and operates the latest invented mirror screen, which is meeting with success all over the country. Mr. Rembusch will aim to give the theatre-going public of this city first-class productions, one each week, if they can be secured. He is desirous of putting as many musical productions in the house as can be secured. His opening attraction will be the Winifred St. Claire Stock company, the week of Aug. 26. He has already booked a number of high-class productions.

A. S. GUTHRIE.

### MISCELLANEOUS NOTES.

The project for the erection of the New National Theatre in Louisville, Ky., is rapidly taking definite shape. There appears to be big financial backing in connection with the scheme, and it is thought work will commence on the new amusement place in a short time.

The cornerstone of the new building of the White Rats Actors' Union in Forty-sixth Street, this city, was formally laid on July 23 by President Junie McCree. The walls of the edifice are already practically completed and the roof will soon be in place.

The Matinee Girls, condensed into tabloid form will be seen in the three-day houses during the coming season, opening about Aug. 2. Gross and Jackson will be featured members in a cast of seventeen people. There will be a new set of musical numbers composed by Hampton Durand, words by Jack F. Cremer.

The United Booking Offices are to establish branches in Chicago and Pittsburgh, with C. S. Humphrey in charge of the former and Charles C. Crowl of the latter.

Gaby Deslys says that she will import an American vaudeville company to appear at Astruc's new theatre in Paris next Spring.

Oscar Hammerstein sailed from England on Saturday to supervise the production of Max Reinhardt's Salome at the Victoria Theatre and Roof Garden in this city. Aida Overton Walker has been engaged for the title role.

The engagement of Bessie Barriscale as leading woman of the Alcazar Stock company at the Alcazar Theatre, San Francisco, Cal., has been extended beyond the two weeks originally announced. During the last week of Miss Barriscale's stay in San Francisco, Forrest Stanley will be her leading man.

Mr. and Mrs. Jack London have reached Seattle after having made the voyage around Cape Horn on a sailing vessel.

A wealthy American is reported to have bought out the entire Grand Opera House, Scarborough, England, on July 27, in order that he might enjoy a performance all by himself. The house seats 1,400 persons.

Jack Barrymore was arrested on July 27 in Los Angeles, charged with assaulting a barber. The actor is now writing for a local newspaper, besides playing with a stock company.

The Mills of the Gods is the current offering of the Orpheum Players at the Chestnut Street Theatre, Philadelphia, Pa.

Marion Barney, Charles Balsar, and other favorites continue with the company.

Appraisal of the estate of the late Jacob Wendell, Jr., a member of the New Theatre company, who died in April, 1911, was recorded last week. It was found that he had died insolvent with assets of \$3,533 and liabilities of \$4,843, although it had been supposed that he was wealthy and he had been noted for his liberality.

Lionel Belmore has been secured by William Faversham to stage-manage his revival of Julius Caesar.

Jerome H. Eddy returned to his office in the New Amsterdam Theatre Building last week after a lengthy recuperation in the Adirondacks.

Eunice Mackay will return to the stage in A Winsome Widow at the Moulin Rouge.

The suit of Fanny Ward against Edgar Cohen in London for money alleged to have been lost in automobile shares was settled out of court last week.

Ida Schnell, celebrated as a high and fancy diver, has been added to the bill at the Winter Garden to elaborate the aquatics in the tank scene.

Olive Ulrich will be in Clifton Crawford's support in My Best Girl at the Park Theatre.

The Dolly Sisters are among those engaged for The Merry Countess at the Casino.

Molly McIntyre's mother has come from Scotland to see her daughter play Bunt in Bunt Pulls the Strings.

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